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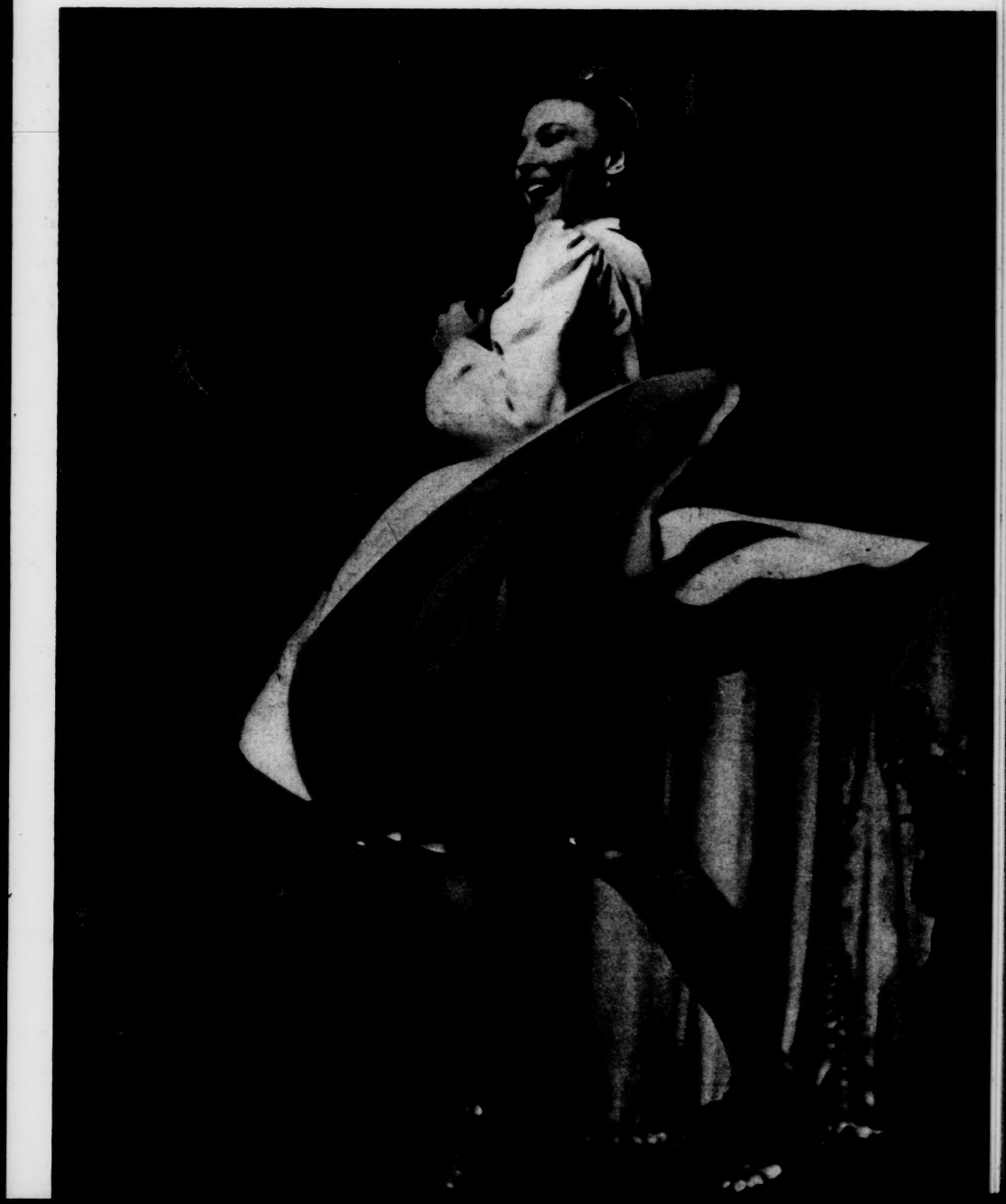

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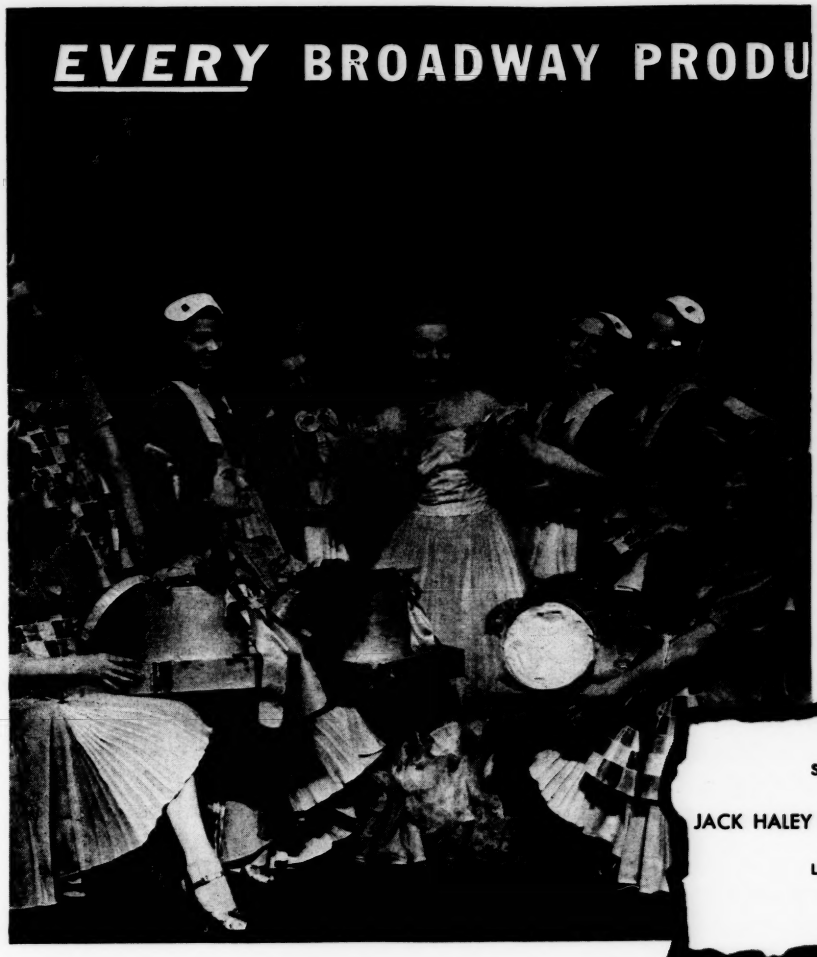

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• PRO and CON . . .

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I want to tell you how much your magazine is appreciated here by those who love ballet. It is almost the only medium through which we can gather any news of the members of Massine's Company, all of whom are very dear to us, most especially now there seems so little chance of our seeing them in London. The interview with Mlle. Danilova is very delightful. I have had the privilege of knowing her personally over here, and I delight in the truth of your personal description of her, and how welcome, too, is the information one gathers from the interview. If only all interviews were of such fine quality!

I trust you will continue to incorporate ballet news in THE AMERICAN DANCER, and with my very best wishes, believe me.

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Vol. XIII, No. 7 THE AMERICAN DANCER MAY, 1940

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• PRO and CON . . .

Dear Sirs:

As the director of a dance company which employs only American dancers, designers, musicians and choreographers, I should like to bring to the attention of our dance audience certain alarming discrepancies in the vital problem of labor relations in the field of the ballet. A year ago, hearing the American Guild of Musical Artists was preparing to unionize this field, without compulsion and on my own initiative, I approached Mr. Ted Carr, the organizer, to make a contract for my American Ballet Caravan. This was done in time for our season with the American Lyric Theatre at the Martin Beck last May. Our contract specified that we pay twenty dollars a week for rehearsal periods, and a minimum of forty-five dollars a week on the road, with certain restrictions on traveling and rehearsal time. In October the Caravan commenced its second transcontinental tour from New York to Vancouver and back. The unionization of the company naturally made the tour considerably more expensive than on previous tours, but it is my opinion and experience that, everything else aside, it is more convenient to work on these terms. At the time of this tour, the following companies were also either on the road, or preparing to go on the road: The Monte Carlo Ballet, the Littlefield Ballet, the Jooss Ballet, the San Francisco Ballet, the Kurt Graff Dancers, and Ted Shawn's Male Dancers. None of these groups had a union contract.

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• PRO and CON . . .

I was assured constantly by Mr. Carr that every attempt would be made to Agmatize these groups. Due to internal conditions in AGMA, which I hopefully believe have since been improved, the Monte Carlo came to New York and left without so much as a picket line or sympathetic protest from any of the affiliated Musicians, Wardrobe, Stagehands, or Company Managers Unions, ostensibly affiliated with AGMA. At the time of my tour, the American Ballet Caravan was virtually a company union, and as such frowned on by the Wagner Act, since it was the only company traveling which had any union.

It is not easy to finance weeks of work for American dancers on an American standard of living. The prestige of the international Russian companies is so great that $22.50 a week is considered average corps de ballet fair pay for a three-year contract, without restrictions as to rehearsal time or traveling conditions. Indeed, in some cases, American dancers are so fortunate as to themselves pay for the privilege of their presence in the Russian troupes. Now the Monte Carlo returns to New York for its spring season, without a union contract. What is the atti-

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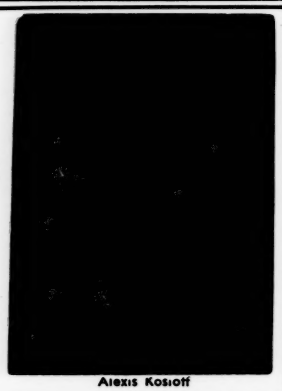

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• PRO and CON . . .

tude of the American dancers and members of the dance audience to be? Actually, AGMA is in the unenviable position of suppressing our native troupes, whether willfully or not. The foreign ballet companies, due to their staggering subsidy, accumulated reputation, and highly commercialized exploitation, have an overwhelming initial advantage over the native product. But due to their low labor costs, they can compete in the American market and defeat the less secure American groups, both by prestige and by pay.

The only other American company which is unionized under an AGMA contract is the Ballet Theatre, whose highly successful first season has been recently concluded at the Center Theatre. The Ballet Theatre and the American Ballet Caravan have upheld a standard which one hopes is not imaginary. But unless AGMA protects its own, the foreign companies can take advantage of the situation and further retard the American Dance.

Yours very sincerely,

LINCOLN KIRSTEIN.

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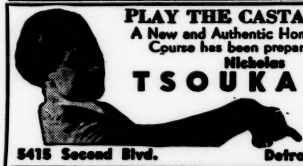

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• PRO and CON . . .

EDITOR'S NOTE: *It is indeed deplorable that no protection is offered our American companies who, in the true spirit of democracy place themselves under the jurisdiction of AGMA in order to insure the best working condition for their members. It is now apparent that they are automatically penalized by having set up standards which are so costly to maintain that they cannot compete with foreign groups which not only make no attempt to maintain standards but which obviously discriminate against American dancers and, in the end, take the money they make out of this country. It seems to us that considerable criticism attaches to AGMA in this situation and* THE AMERICAN DANCER, *for one, cannot accept the excuse that is being bandied about, i. e.: "until the Ballet Russe was out of town, no one thought to inquire if they were organized." We had an editorial on the subject written and, calling AGMA at the last minute to verify the fact that the Ballet Russe was unorganized (while they were still playing at the Metropolitan in New York) were informed by the young man who obtained full details as to our reasons for inquiring, that the* CONTRACT WOULD BE SIGNED WITHIN TWENTY-FOUR HOURS. *It being our deadline we accepted this assurance in good faith and thereby obliged them by failing to call public attention to the injustice being done our own dancers by the very group which should be their protectors.*

•

• PRO and CON . . .

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Your *Summing Up* is always most interesting and proves to be a sane, and excellent guidance on current affairs relative to the dance. My students wouldn't miss a chapter of *Danseur,* it is such a source of encouragement to read how others have found the road to theatrical achievement.

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

MAY

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—Dick Williams

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SYLVIA ROUSELL, *professional dancer who is getting new routines in tap and ballet at the Carlos Studios, between engagements*

—Murray Korman

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Summing Up

by

RUTH ELEANOR HOWARD

Dance Teachers' Local No. 22271 is now in existence—chartered by the American Federation of Labor and, as far as we know, still enjoying the chaperonage, so to speak, of the teamsters. It was the teamsters, you remember, who were first stricken with horror at the "appalling conditions" under which their fellow laborers in the dance teaching profession work, and who took it upon themselves to aid in forming a union to right the wrong.

■

No system can be completely free of abuse when it is subject to administration by mere humans—but it has always been a moot question in the profession itself as to whether or not those who abuse the employer privileges in the dance teaching profession could be made to mend their ways by a union—unless that union be as strong in individual character and quality as in members. If that could be the case there is scarcely a teacher or employer who would not endorse the union whole-heartedly, for those who are guilty of the abuses the organizers shout about are blots on the escutcheon of the entire profession—and we would be better off without them!

■

But is there any hope that such will be the case? We cannot feel optimistic after attending the ceremony of the installation of the charter for Dance Teachers' Local No. 22271 and thus getting a sort of preview of what the organization will look like. In the first place, there were more "big brothers" from other unions present than there were dance teachers. Questioned about this, a spokesman pointed out that it is naturally "assumed" that the individuals banding together to apply for a charter represent at least one-fifth of the labor group to be organized. If the handful whose names are emblazoned on the charter, or the ten or fifteen who attended the "ceremony," are one-fifth of the teachers *employed* in teaching dancing in New York City, then we may as well just hand the profession over to the AFL to do with as it will and concede that the whole thing isn't worth the struggle. But they are not, and no self-respecting teacher can afford to let that group set themselves up in the eyes of the public as representatives of the dance teaching profession when, by their own admission, they are more interested in getting a volume of members (all paying dues, of course) than in determining the qualifications of those members to teach. The result is that a waiter or cab driver with a flair for dancing and a yen to make an easier living need only to have the price of his dues and the word of a taxi-dance hall proprietor as to his proficiency and he may become a member and be sent out on a job with the full blessing of DTL No. 22271 to tread on the toes of what otherwise ought to be promising pupils.

■

It would seem apparent that now is the time when employer-teachers and all those who desire to see the traditions of this venerable profession upheld, must take steps to see that through some legislative action the qualifications of a dance teacher are stipulated and only those who rigidly meet those qualifications be permitted to teach—regardless of any union.

DO YOU WANT TO BE

An Exhibition Dancer

By **THE BASSOES**

STOP HERE, taxi-driver."

A magic bit of silver sends the taxi away and you press your feet on red, plushy carpet stairs that lead into organized chaos.

Inside brilliant mirrors flash and reflash exotic murals and subtle indirect lighting effects. Black and white figures move among tables supporting trays of steaming green, brown and yellow solids or tinkling amber and ruby liquids.

An acrid-faced head-waiter trys to place you in a secluded corner but you want to be close to the dance floor, and with a shrug he gives you what you want.

You sit and watch the porky figures of the tired business men going to town in rhythmic self-expression to the exciting music of Cuba. A waiter points his pencil at you like a gun and demands that you order the best of everything and then disappears for hours while you observe the bobbing forms of the mob milling around on the floor, dancing their limited steps, with an individual wiggle, to any music that comes along.

With a feeling of "how can they live that way" you ponder on the series of ballroom dance lessons you had which acquainted you with the tango and rumba as it should be done. And of course you are so fond of the waltz that it pains you to see what people can do to demolish a dance that has been popular for over one hundred and fifty years.

The throng stops suddenly and moves back to the tables. Up go the lights and an alert M. C. walks on the floor to open the entertainment program with "interpretations of ballroom dance styles" by So and So, who just came back from Europe. The spot-light swings to the corner of the room and there a smartly groomed handsome fellow bows and leads in a gorgeously gowned bit of feminine beauty. With poetic grace they move to the rhythms of the orchestra. Their long legs sweep over the floor with artistic meaning and before you can open your mouth to gasp the girl is being swung off her feet and is whirled through the air and thrown into a graceful pose across the room.

As you watch them move gracefully and effortlessly over the floor you experience each step they take as if it were your own body that you were watching in motion. It seems so easy and wonderful that you are again obsessed with the desire to be out there on the floor in the spotlight dancing with perfect freedom to the inspiring strings, horns and percussion instruments.

An evening like this is one of many because you frequent night-club after night-club and observe all the teams and then go home and try to remember some of their steps. Before you realize how deeply the urge to dance professionally has developed within you, you find yourself reading dance school advertisements and pondering over how to get started.

The advertisements list ballroom, tap, ballet and modern dancing. You pass by the notices of ballroom dancing because you are already expert at that. You pass by tap dancing because it would take too long to learn and, besides, you don't want to become a Fred Astaire or an Eleanor Powell. What you want is smooth ballroom work with lifts. The ballet courses are brushed aside because you don't want to dance on your toes and the modern dance is like a foreign language to you. Here is an ad that includes folk dancing, but that is only for amateurs who want to romp around and what have you left?

"Ah, there it is! Exhibition Ballroom Routines! That must be the place where all these wonderful teams learn to be so beautiful."

The next day finds you inquiring at the studio with your dance partner. The teacher is very pleasant and, although he is more expensive than you expected, you decide to try a routine.

The first routine is a smooth waltz, but as you learn it you realize that your arms do not move gracefully and your teacher feels that you cannot do justice to his routine unless you study ballet. You enroll in a ballet school and much to your surprise you do not have to dance on your toes. You learn to kick and turn and pose with controlled movements and this work goes on for some time. Your waltz improves and you begin work on a foxtrot routine.

You are young and Anglo-Saxon in appearance and so your teacher gives you something peppy with tap rhythms here and there. And now you enroll in a tap dancing course in order to develop the facility for moving your feet in a musical comedy style. In the meantime you are still studying ballet and the money that Aunt Harriet gave you is rapidly being used up with all these added expenses, so you run around to the agents as soon as your foxtrot routine is in pretty fair shape.

After much discouragement you get some small jobs where you can bluff a third number by doing the jitterbug routine which used to wow your school mates. This is your first taste of show business and even though you are dancing in small Latin or Chinese places you are blissfully happy with the applause and the small salary you are getting. (*Continued on page* 32)

Backstage Enchantment

by **MARY SUTHERLAND**

Illustrations are candid camera shots taken backstage at the Met.

BACKSTAGE at the Ballet Russe! What do the ballerinas do back there during a performance? In the second when Massine leaps upon the stage, how does he look? And in the magic moment of *just before the curtain rises,* what happens then?

"Report at the stage door of the Metropolitan Opera House at two o'clock!" they told me. But I lingered a moment in front of the Met to watch the balletomanes and the dancing teachers with long lines of eager pupils, jostling into the Family Circle entrance. What a practicing of *developés, pirouettes* and *tour jetés* there would be after this afternoon of enchantment.

Just inside the stage door was a doorman, firmly telling people they could or could not go past the magic portals that lead to the dressing room and stage. On one wall there was a call board for the matinee written in French. Mia Slavenska's mother came rushing out to greet a friend. They both chattered in Russian and disappeared through the magic door. Gaudy costumes began to float downstairs and calmly evaporate through the stage door. A bell buzzed the first on-stage call. I heard the dim enticing sounds of the orchestra tuning up.

"You can go in now!" a Mr. Hyams politely instructed. I went to the stage door, pulled it open and stepped down.

Firstly, backstage at the Metropolitan, your eye just naturally goes up and up. Way far above you, lost in the shadows, is the ceiling from which the drapes and curtains are hung. At the back against the wall, in a space large enough to accommodate numerous elephants, were piles and piles of boxes with white paint labels on them.

The set for the first Ballet looked like a big box with huge wings towering straight upward and cutting off all light and view. In fact, from the stage door, even though it was just before a performance, it didn't look as if anything was going on.

But around the corner of the wing everything was just like *Alice in Wonderland. Coppelia* in three acts was the first ballet to be given and the story was set in romantic Hungary. The stage was blazing with light—light that seemed to break in chips from the brilliant red skirts of the Hungarian maids and the gay swaggering cloaks and hats of the village dandies. And all about was movement and rhythm. Tiny red boots moved in a practice Hungarian Czardas. In front of Slavenska stood a gentleman with a cane, tapping out the time for her nimble feet. Igor Youskevitch, as Frantz the hero of the piece, stood tall and dark, talking earnestly with hands on hips. Simon Semenoff, dressed in a black flowing cape and wig with master make-up that gave him a bent and old appearance, never once came out of character as he moved hurriedly about.

(*Continued on page* 40)

Dance Events Reviewed

Critiques and News from the East and West

by ALBERTINA VITAK

ESTHER JUNGER, *Y.M.H.A. Dance Theatre, March* 10.

Esther Junger has long since proven herself to be a dynamic personality with unique style and a notably fine command of movement. On this particular occasion her program, composed of old favorites as well as some new numbers, somehow did not have quite so powerful an impact as some of her previous concerts. This might be explained by the many long waits between dances or by wrong placement of the numbers or any of several reasons just as inexplicable and vague. However, of the new works *Judgement Day* was a stunning composition. It interpreted and was accompanied in part by text from "The Judgement Day" from "God's Trombones" by James Weldon Johnson. Episodic in form, it had strong accents in the simple movement that was dramatic as well as highly decorative. Well known gestures such as rolling dice or playing cards were deftly transposed into dance design and all was considerably aided by colorful costuming and lighting. Sharing the spotlight in this, and in a few other numbers, was guest artist Pauline Koner who has excellent lines and a telling dramatic quality.

Another number, *Negro Sketches* to some of Duke Ellington jazz was extremely rhythmic and was one of the best on the program. The really striking *Betrothal Dance* (first presented at a Bennington Festival) was somewhat weakened by the similarity of many of the movements in *Dance to the People* which preceded it. *Archaic Figure* had some interesting moments but lacked consistency.

Almost all of Miss Junger's dances have decided and admirable theatrical appeal without becoming obvious or commercial. Her new *Cinema Ballerinas* was an exception, hardly up to Miss Junger's standard of creativeness and the usual subtlety of her satirizations. Down to the level of pure clowning it sought for laughs alone. Why wearing a *tutu* and a smirk are generally sure fire for laughs, especially when done by a modern dancer, is a puzzle.

AGNES GEORGE DE MILLE, *Y.M.H.A. Dance Theatre, March* 17.

This program had somewhat more variety than the average solo concert mainly because of Agnes DeMille's versatility and the wide range of her dancing which includes ballet, modern and folk style and also because it enlisted the services of several fine assisting artists. Sybil Shearer danced one solo *In Thee Is Joy* that was rather hybrid in style but featured her wonderful control and strength. Joseph Anthony had more opportunity to act than to dance but nevertheless was a splendid partner. He has a genial personality and the happy faculty of appearing at home on the stage.

Miss DeMille is already noted for the eloquence of her mime and style. She seems to gain the greatest approval for her talents with comedy and satire. In this she was at her best in the hilarious *Rehearsal*: *Modern Dance Group* with some admirable assistance from Miss Shearer. Yet, on the whole, I believe I almost prefer Miss DeMille in her more delicate portrayals such as *May Day* with its naive charm and simplicity; or *Czech Festival 1940* (changed and improved since its first showing) with its undercurrent of drama; or the Degas study *Ballet Class*. It is not with movement alone that Miss DeMille draws her characterizations but with sensitive understanding of the spirit or mood as well. Also one of the most outstanding dances on the program was *Harvest Reel* done to old Irish tunes. Miss DeMille uses authentic music whenever possible which renders valuable aid in creating an impression of reality. *Farewell Performance* was overlong but clever.

The closing number *Hell on Wheels* was not so much a dance as it was a rather broad mimed comedy scene, using some dialogue, representing a bit of the life during the building of the railroads of our Southwest. Traveling along with the workers were entertainers with whom *Hell on Wheels* is concerned. Suffice to say, it was scarcely worth the effort Miss DeMille, Miss Shearer, Katherine Litz, Earl Robinson (singer) and Hugh Laing's amusing costumes put into it. It strived very hard to be funny but didn't quite succeed.

•

METROPOLITAN OPERA BALLET, *Metropolitan Opera House, March* 17.

Spirits' Revelry is the only feature Ballet (outside of the standard Opera Ballets) to be presented in two seasons by the Metropolitan Opera Company. It is a work of merit, both as to the arrangement by Boris Romanoff, the company's ballet master, and the execution by the entire ballet corps, tho not one to set the dance world aflame. Still praise is warranted that such a thing as a feature Ballet was actually achieved in this organization where dancing is treated like a stepchild which is a crying shame, to say the least, for the biggest city in the world. There was evidence of this neglect in the indifferent costuming, a great assortment of unrelated costumes, probably from the ancient wardrobe of the company, and in the accompaniment by only a piano instead of full orchestra, both details of real importance.

Spirits' Revelry to Handel Music having no particular mood or dramatic intent, was merely a display of brilliant dancing in what we now call symphonic form. It combined a rather plastic ballet style used for the background groupings with a more classic style for the soloists. There were many very effective portions in the involved choreographic patterns and many original inventions in the steps themselves. One of the main criticisms was its brevity. This also applied to most of the solo variations and group movements, which were almost fragmentary. The scene constantly shifted, dance passages were over before the dancers had time to fully develop a mood or "get their teeth into it". (Which is another way of saying it was good and I, for one, wanted to see more. I suppose the management discouraged any important length for a Ballet.) Hence there was a slight impression of too much being crammed into too little space. Though the overdesigned effect was in part created by too many distracting little movements like twirling wrists and hands. All of which

ESTHER JUNGER
as she appeared in Dance To The People.
—Fred Fehl

served to make Ruthanna Boris stand out for the severe (by contrast) simplicity of her fine lines and style. She danced an especially lovely *pas de deux* with premier danseur Grant Mouradoff who also accomplished a very difficult solo with technical skill. Other first rate soloists who had all too brief opportunities but managed to make the most of them were: Lillian Moore, Monna Montes, Beatrice Weinberger and George Chaffee. These Sunday night audiences are Opera enthusiasts and so did not appreciate some of the fine points of the dancers' performances.

Premier danseuse Maria Gambarelli has appeared in nothing but Sunday concerts in solo dances. On this occasion her contribution was *The Swan* to the Saint-Saens music but happily not the same arrangement as Pavlova's famous dance except for the general approach and final pose. Choreographically it was nothing but bourrées and undulating arms. Miss Gambarelli looked very beautiful with her yellow hair down her back and wearing a lovely long gown covered with fluffy little feathers. The audience loved it so there is nothing more to be said.

●

SEVENTH ANNUAL ICE CARNIVAL,
Madison Square Garden, March 23.

It is not merely a coincidence that interest in figure skating is sweeping America at the same time that interest in ballet, and dancing in general, is also greater than ever, for the two are closely related. Without rhythm, grace and good lines skating, just as dancing, is nothing. All the really good skaters study ballet because the arm and leg positions are admittedly adaptations and many of the present day figures and tricks are directly derived from ballet—there are fouettés, spins, tour jetés, attitude turns and many others. A beautiful arabesque executed on the ice is every bit as exciting as one *sur la pointe,* and perhaps even more so as the illusion of the body in flight is greater. Skating can be developed with just as much thought for phrasing and style with regard to the music as dancing, and the music is often of the finest. This Seventh Annual Carnival under the capable direction of Madame Sonia Serova used music by Strauss, Delibes, Enesco, Debussy, Tschaikowsky and Chopin among others.

Mme. Serova devised several extremely effective scenes, a charming *Courtship of Columbine, A Mexican Fiesta* and the high spot of the performance, *On a Dutch Canal.* The latter with its tulip vendors, different characters young and old, and the old Burgomaster "skated" by Oscar L. Richard, aged 85, was an unforgettable picture.

●

BALLET RUSSE DE MONTE CARLO,
Metropolitan Opera House, March 26.

The Ballet Russe is back again. A good thing too, for all the balletomanes who were again out in full force (and regalia) were well rewarded by a full evening with *five* productions instead of the usual three or four. And it was not only the quantity but the quality. All of the company's ballerinas appeared: Alexandra Danilova, Irina Baronova (who was a guest artist and whose esteem was attested by a tumultuous reception), Alicia Markova and Mia Slavenska. And if this did not overshadow it will at least rival the famous *pas de quartre* of history (Taglioni, Grisi, Cerrito and Grahn). To further enhance the occasion for one's future memories there was also Massine (as the Peruvian but I would like to see more roles for Massine per evening); Roland Guerard, who does the most perfect beats of all kinds I have ever seen, in his best role, *The Bluebird;* Igor Youskevitch (*Spectre de la Rose*); and Andre Eglevsky, Frederick Franklyn, Marc Platoff, and Nini Theilade's beauty in a non-dancing role.

ALICIA MARKOVA *of the Ballet Russe, one of the finest Ballerinas of the present day.*
—Maurice Seymour.

Of the ballerina's performances it is really not possible to say this one or that one was best. Perhaps Markova commanded most admiration. She was brilliant with her pure style, clear line and extraordinary balance. I have seen Danilova dance better but her majestic manner and grand style were unsurpassed. Baranova was charming tho *Spectre* does not provide much dancing. Glamorous Mia Slavenska was lithe, poised, and sparkling.

It was impossible not to compare *Le Lac Des Cygnes* with that by the recent Ballet Theatre. Except for Danilova, this one suffered greatly by comparison which seems an unnecessary weakness in a company of this strength. But the pas de deux especially as danced by Danilova is certainly the finest in the whole classical repertoire.

Very interesting was to again see *Bacchanale* (The Dali-Wagner Massine collaboration) now that the edge has worn off my disappointment that it was not the greatest or at any rate the most exciting Ballet of all times. I had feared that it would not bear repetition but such is not the case. It has enough grotesque humor, erotic symbolism, and good dancing to interest and amuse and was considerably smoother in execution. Besides I happen to be an admirer of all three of the collaborators, tho not especially in this mixture. The eerie beauty of Dali's pictures in miniature (his canvasses are never large) is perhaps less hypnotic but more staggering when enlarged to the size of the Metropolitan's stage. And Massine's sense of humor and great knowledge of what he is doing comes out so revealingly when the knitter (any one who has seen or will see this Ballet will know at once whom I mean) walks across the stage and dismisses the whole thing with a contemptuously amused wave of his hand.

One seems never to grow tired of seeing *Les Sylphides,* which is a tribute to Fokine's genius. It was very well danced by the company. Nini Theilade who danced the Prelude is perfect for its poetic style and much stronger on her points than a few seasons ago. Nathalie Krassovska, a splendid young artist, is fluid and light yet technically very sure. Baronova danced with feeling but was—surprisingly—not in good form technically. She even appeared slightly heavy at times. Tho Karen Conrad (of the Ballet Theatre) left much to be desired in emotional interpretation, probably no one will ever come up to her great technical strength and soaring elevation recently displayed in this role—not even Baronova! Youskevitch was excellent in the male role.

L'Apres Midi D'un Faune was danced beautifully by George Zoritch. His restrained manner and perfect sychronization and respect for the long line of the music was quite magnificent. To date he is by far the best *Faun.* Rostova was a beauteous Nymph.

Bogatyri has never impressed me as other than a colorful, lavish but almost dull spectacle in spite of much excellent dancing by Danilova, Zoritch, Franklyn, Platoff (as a very lively old general), Nathalie Krassovska

(*Continued on page* 36)

Foot-Notes—

A GROUP SHOW of original paintings on the ballet will be held April 5 to 25 at the Kamin Gallery, New York City. The artists represented are: Bakst, Rhana and Terechkovitch.

•

JANE MCLEAN, whose reputation is well established in the West and Southwest, presented a dance concert at Marymount College, Tarrytown, N. Y., April 14.

•

THE NEW REPERTORY of Miriam Winslow and Foster Fitz-Simons, has been given its only New York performance this season at the Guild Theatre, April 7 and included, along with major favorites of last year, seven new dances.

•

JACK DAYTON is responsible for the routines in the New York Theatre's Whaton and Gable Medicine Show which opened April 12.

•

RETURNING to New York after a tour of Cuba and Mexico, where she performed as guest of the Cuban and Mexican governments, Dvora Lapson, dancer and mime, gave her first Broadway recital in three years at the St. James Theatre, April 14. The program was composed of many new numbers, including a Mexican and Cuban group as well as a suite of Chassidic dances.

•

THE AMERICAN SQUARE DANCE Group, under the leadership of Margot Mayo, will conduct a series of Saturday evening *Open House Folk Song and Dance Parties* at the Studio Workshop of Felicia Sorel. The first party was held on March 16 and future parties will be held the first and third Saturdays of each month.

•

EDWARD SINCLAIR has been working with Ballanchine on the new production *Keep Off the Grass.*

He has also arranged several new routines for Velma and Buddy Ebsen and Mary Bryan of movie picture fame. Lloyd and Willis, who have appeared in several Broadway Shows, sailed March 8 on the S. S. Brazil to fulfill their first South American appearance at the Casino Balneario Atlantico, Rio de Janiero. They will present their new dance creation *The North American Way.*

•

A SPECIAL EXHIBITION of ballet sketches made by a group of well-known painters who have cooperated in recent productions of the Ballet Russe de Monte Carlo, was inaugurated with an invitation tea and reception on March 27 in the Galleries of the Museum of Modern Art. Beginning next fall, the entire exhibition will go on tour of the principal cities of the country under the joint auspices of the Ballet Foundation and the Dance Archives of the Museum of Modern Art.

•

THE PEEP SHOW Playhouse held lecture-demonstration of their *Dancing Puppets* on April 8 at the annual puppet exhibit. Portrait puppets of such well known dancers as Bill Robinson, Martha Graham, Charles Weidman, Doris Humphrey, Helen Tamiris and Sally Rand were presented by Lea and Alfred Wallace, assisted by Harry White as accompanist.

To the Left—

MARGARET SEVERN *who will present a concert April 21 at the YMHA.*

—Townsend.

Below—

BLANCHE EVAN, *dancer and mime who presented a dance concert April 7 at the City College Auditorium.*

MARJORIE BELL *of Hollywood who has been chosen as ballerina in the new ballet Come With the Wind which has been added to the repertoire of the Ballet Theatre.*

THE JUNIOR PROGRAMS Ballet Company, headed by Edwin Strawbridge, held its only New York performance this season on Friday, March 29, at the Riviera Theatre when they presented the ballet adaptation of *The Princess and the Swineherd.*

●

LA MERI who is well known for her dances of Many Lands, presented a most interesting concert at the St. James Theatre, March 31.

●

LA TRIANITA renewed the vivid and enchanting dances of Spain in a concert at the Guild Theatre, April 14.

●

BLANCHE EVAN, dancer and mime, presented a unique program at the Downtown City College Auditorium, April 7. The program included a dance phantasy *Slum Street,* characterizations of dramatic interest and fine wit about slum children, and *From Reels to Shag* based on authentic social dance in America.

●

THE Y. M. H. A. presented *Square Dance, On My Mother's Side, Shakers,* and *Race of Life* by Doris Humphrey, Charles Weidman and Group on March 31; Hanya Holm and Group on April 7; and Louis Horst assisted by members of the Martha Graham Group in a lecture demonstration on dance composition April 14.

●

WITH THE CONCLUSION of its last performance of the season at Princeton, Ill., March 11, the Graff Ballet has returned to its Chicago Headquarters for a period of intensive study and to work on new ballets for the forthcoming season.

●

THE MODERN DANCE GROUP gave a performance of the complete *Minnesota Saga* for the University High School Assembly on February 29 and for the Principals Forum in Benton Hall April 9. On March 14 the group gave a program for the Thursday Club of St. Paul at the Women's City Club.

●

CALIFORNIA
by DORATHI BOCK PIERRE

ADOLPH BOLM was tendered a reception upon his return from his work with the Ballet Theatre in New York.

●

A DANCE EVENT which aroused great interest on the west coast was May O'Donnell's *So Proudly We Hail* in San Francisco on February 15.

It is an epic dance which Miss O'Donnell performed as a solo. The music was composed by Ray Green who also composed the music for Martha Graham's *American Document.* Mr. Green and Douglas Thompson accompanied at two pianos. It is hoped that Miss O'Donnell and Mr. Green will take their program on tour so other admirers of their work may have the opportunity of seeing it.

●

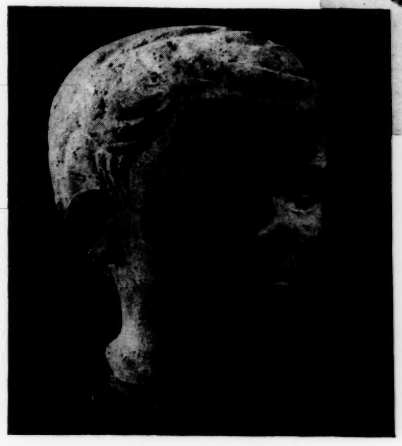
ON FEBRUARY 23, Ernest Belcher presented a group of his Concert Dancers with the San Pedro Civic Symphony Orchestra. The dancers have appeared under the direction of Mr. Belcher at the Redlands Bowl, Hollywood Bowl and many other places in Southern California.

●

UNIVERSAL PICTURES is doing a remake of *Jan of the Jungle,* and Maurice Kosloff is directing the dances, creating a jungle character in dance, setting the personality and pace of the entire picture.

To the Right—

LLOYD *and* WILLIS, *youthful dance stars who sailed for Rio de Janeiro, March 8, where they will appear at the Casino Balearnerio Atlantico.*



To the Left—

Son of Doris Humphrey by Anita Weschler, the sculptor, which is being shown in an exhibition at the Weyhe Gallery, N. Y. C.

Via The Grape Vine

by VERITAS

THE PATRONS of the Persian Room at the Hotel Plaza are being entertained these nights by the well known tap stylist—Paul Draper. Paul's dances are most thoroughly executed—his technique flawless, but perhaps less partiality shown to heavy music and more of lighter melodies in his material would be beneficial to him. After all, dinner guests would enjoy their delectable steaks more readily with a frothy tune than Bach.

●

GONZALO AND CHRISTINE have been held over for Jimmy Kelly's new show. It is amazing how this ballroom team manage their routines on such a *church-aisle* of a dance floor. Understand Gonzalo who is the brother of Benito Collado, the El Chico club's proprietor, would like to own a nitery too.

●

LOEW'S STATE THEATRE, New York featured the comical Hartmans recently in their stage show. Their most amusing number was: *We come from the Arthur Murrayhill School of Dencing.* The satire was magnificent and should encourage the Hartmans' colleagues to put forth their own ideas and not tread on dance teachers toes.

●

DON LOPER AND MAXINE BARRAT opened on April 1, at the Hotel New Yorker's Terrace Room. This ballroom duo is typically musical comedy type — very refreshing in their dances but why do they insist upon that number without music. It may be novel but surely unappealing to the layman. Dancers appreciate such an effect but they do not comprise the audience in the Terrace Room.

●

BETTY BRUCE appeared in the Radio City Music Hall presentation a few weeks ago. This young lady has everything to offer—appearance, ability and a dynamic personality. Betty's wardrobe is always in excellent taste and her short costumes, revealing her lovely limbs, are most attractive.

●

JACK STARR, the eccentric dancer of the Ziegfeld Production days, is now part of a ballroom team. He and his partner, Kay Ravel, are taking routines from Alberto Galo. Kay will probably cause envy with her beautiful white wig when she performs.

●

THE HAVANA-MADRID, New York should award a diploma to its dancers, Cesar Tapia and Maclovia Ruiz for the perfect record of not missing a show within a year. This twosome add liveliness to an otherwise dull and too long show. Their Spanish interpretations are colorfully entertaining and they could be one of the best costume teams if Cesar had more personality. (*Continued on page* 34)

The Ballroom Observer

A Forum of the Social Dance conducted by
THOMAS E. PARSON

(Editor's Note:—The following article, intended for the April AMERICAN DANCER, *was received too late for publication. Hence the omission of the Ballroom Observer last month.)*

IF YOU read this column in June (1939) you may recall the following quote:

"Past experience should have taught a lesson long to be remembered, in that so-called 'new' dances introduced at the various conventions by individual teachers are seldom, if ever, taken seriously by the public. So, instead of valuable time and energy being used up in trying to manufacture new dances on the spur of the moment it would seem sensible, from a commercial point of view, that those dances already in favor should be given first consideration, more especially when the majority of teachers are not yet thoroughly acquainted with them."

With the above in mind, let's check on the offerings of two of the major conventions of 1939 and see for ourselves whether or not the lesson referred to had been remembered. Among the "new" dances presented at the DEA conclave at the Park Central were the *Metropolitan Glide,* the *Fox-Trot Serenade,* the *Twilight Waltz,* and the *Riff.* Standard dances shown were the *Viennese Waltz, Veleta Waltz, Rumba, Lindy Hop,* and *Tango.* Sensing the possible interest in the favorites of yesterday, the DEA also had presented the *Rye-Waltz,* the *Pavlova Gavotte,* the *Varsouvienne,* and the *Three-Step.* These were augmented with a group of Folk Dances which included the Jugoslavian *Kolo,* the Norwegian *Polka,* the Danish *Schottische* and *Crested Hen,* the Swiss *Weggis,* the Swedish *Varsouvienne,* the Czech *Tancuj,* the Russian *Korobotchka,* and the American *Oh! Susanna* and *Shoo Fly.*

BETTY SPEIRS *and* PETER MILLER, *Montreal teachers.* MR. MILLER *appeared on a recent program of the Dance Educators of America at the Hotel Park Central in New York*

At the Astor Hotel the following week the DMA, in addition to several numbers rightly titled "combinations," offered *Moonlight Interlude, The Laze, Sa-Lo-Ger Swing, World's Fair Walk, Serenade,* and *Yankee Quick-Step.* Standard dances reviewed were *Rumba, Viennese Waltz,* a *Schottische* set to the tune of Little Brown Jug, and five variations of *Polka.*

Whatever has happened to the "new" dances presented at these conventions we wouldn't know. Probably they are popular in towns and cities outside New York. In any event, sufficient evidence hasn't yet reached the corner of Broadway and Fifty-seventh Street to change our opinion that such dances as the *Metropolitan Glide, Serenade, Twilight Waltz, Moonlight Interlude, The Laze, Sa-Lo-Ger Swing,* and others of their kind belong rightfully in the category of "material" or "combinations," and that they should be presented as such. Further, it is still our candid opinion that any attempt to sell these titles to the public serves to add to the already confused state of mind of the individual trying to "keep up" with the latest ballroom dances.

Now, it is impossible to please everyone, and no one knows better than your observer the difficulties that are synonymous with the duties of the Faculty Committee for any convention. For instance, in 1939 the DMA Faculty Committee put together for its ballroom work the largest and by far the most imposing array of talent ever presented by any convention at any time. Extra space was provided at the Astor Hotel, so that ballroom sessions could run simultaneously with other convention work, thus measurably increasing the value of the convention to those whose chief interest was the social dance. Mind you, this was an attempt to attract and especially please this particular group; it created an expense which might have been foregone but for the DMA's desire to supply its ballroom contingent with every possible bit of variety. But did this well intended plan meet with the success it deserved? In our humble opinion, and this is based on personal observations—it did not! Why? Readers of this column may recall our having answered that question some time ago: *The selection of social dance material to be presented at any convention is left entirely too much to the individual faculty member's judgment!*

Businesses other than dance teachers conventions seldom if ever buy merchandise "sight unseen." Let the associations, then, all of them—DEA, DMA, CADM—in fact, any which ever have occasion to purchase in the open market dance material for any purpose—see to it that each and every number bought for presentation is thoroughly inspected by a committee with full powers to accept or reject. Not only the association but the faculty member as well will profit by this procedure. No longer would the instructor be placed in the somewhat embarrassing position of repeating another's number; neither would the association run the risk of supplying its members with an overabundance of one type of dance.

Hundreds of dollars are spent with exceeding care and deliberation for other and sometimes less important items which go to make up a successful convention; your Observer, among others, has taken part in heated arguments over whether or not celery and olives were to be included on a two dollar banquet plate. Yet we have, on more than one occasion, settled the debate over dance material which cost many times more with a casual "give us whatever *you* think the crowd will like!" And this with little but a faint hope for the best.

1940 will witness another attempt by both the DEA and the DMA to give those members whose chief interest is the social dance more and better ballroom material than ever before. Little is known at this time of the actual type of material planned for any of the conventions; it is a fact, however, that Squares, Rounds, and Folk Dances will be featured in both New York and Pittsburgh for a total of eight hours. According to President Thayer, the DMA will devote at least twenty-two hours to the social dance; the DEA will set aside approximately sixteen hours for the study of this varied subject. But, regardless of how little or how much time is made available, or how many instructors are to be engaged, the results hoped for will not be forthcoming unless an effort is made at cooperation between association and faculty to prevent the possibility of repetition.

Every association's convention budget should contain a suitable allotment for the expense involved in auditioning convention material—of every type! When this is done —and only when this is done—repetition and the attendant criticism will have dwindled to a minimum.

Ballet on Ice

by **BETTE CARUE**

THE foremost skaters have long been known to rely on a good ballet background for help in the development of balance and control and we have blithely uttered platitudes about good skating being, in reality, "dancing on ice," but this year seems to have put ballet squarely on the ice. The many traveling professional ice shows have clearly shown the relationship between the two forms, but it has remained for the various skating clubs throughout the country to turn their choreographic problems over to dance directors and thus emerge with ice ballets that are truly *ballets*.

A pioneer in this field is Mme. Sonia Serova who was first engaged by the Skating Club of New York to produce the annual Ice Carnival in Madison Square Garden in 1934. She again did the shows in 1935 and 1936 and was re-engaged this year for a production which proved to be the most outstanding of all. It is really this club that is responsible for the development of the ice ballet as we see it today. They are credited with bringing such stars as Sonia Henie, Karl Schaefer, Vivi Anne Hulten and many other famous European skaters to this country and their pioneering efforts have resulted in the nation-wide interest the public has shown in ice shows.

"The surface of ice ballet has only been scratched," Mme. Serova points out. Continuing, she said: "I truly believe ice ballet has a great future. Precision routines are very well adapted and very effective on the ice because of the varying speeds which can be employed to change the figures, but I believe that it is in the classic and character ballet that the future of ice production really lies.

"All the truly fine skaters today study ballet and this is a most important point because the more I see of them the greater is my conviction that the grace and poise contributed by ballet are absolutely essential to perfect skating."

Despite the fact that Mme. Serova reports all skaters as having some ballet background it would seem to the layman that a dance director would experience great difficulty in transmitting dance steps and ballet arrangements to the skaters. But this is apparently not the case for orders are given through the skating instructors who are well qualified, once the choreography has been competently laid out, to pass the direction on to the skaters themselves.

Needless to say there are many difficulties encountered in putting on an ice ballet that need not be reckoned with in regular production on the stage. For instance, ice work is done in a rink which means that the audience is surrounding the skaters and so the figures must look well from all angles whereas on the stage a director only needs to consider the front. The background and properties cannot be too high, either, or the view would be blocked from some portion of the audience. In a skated ballet of course some of the aerial effects are lost

Mme. Sonia Serova

for a director only dares attempt them with the most highly skilled skaters, but this loss is adequately offset by the glide and speed which the skaters can obtain which is impossible for a dancer. In producing an ice carnival it is essential that the director have a thorough theatrical knowledge and well developed sense of the dramatic in addition to an understanding of the direction of the ballet.

The Carnival as produced by Mme. Serova for the Skating Club of New York differs from the professional traveling shows inasmuch as they are regular productions with magnificent costumes, scenery, properties and artistic lighting effects while the traveling troupes present what might be termed vaudeville shows on ice with little if any scenery or props. This year's Carnival included one number, *An Old Fashioned Bouquet,*

(*Continued on page* 37)

Theslof and Taylor in an outstanding adagio

Mexican Fiesta by the members of the New York Skating Club

Trends in Education

By MILDRED GLASSBERG WEINER

Events—Past and Future

February 9-22—Martha Hill and Norman Lloyd of New York University and Bennington College were on tour of the Middle Atlantic States. Both spoke on music in the contemporary theatre and dance in a modern world. They taught dance technique and composition and rhythmic basis of movement. Discussions were carried on concerning correlation of the theatre arts. Their itinerary included Hood College, Western Maryland College, Immaculata College and University of Maryland.

March 8—Dance demonstration given by St. Joseph College in West Hartford, Conn. The program included techniques and dance studies to music ranging from Bach to Prokofieff.

March 13—Dance recital at Mt. Holyoke College under the direction of Marie Heghenian. One of the dances was *Tragic Interlude*, dedicated to "all lands in which life and liberty have been ruthlessly destroyed."

March 16—A program in dance in education held at the Peabody College Playhouse and sponsored by the Boston Dance Council. Wellesley College, La Salle Junior College and Wheaton took part.

March 15—The Connecticut Physical Education Association met at Connecticut University. A dance demonstration was given by Emily White's group from St. Joseph's College in West Hartford.

April 23-24—Pre-convention Dance Conference will be held at the University of Chicago prior to the opening of the convention of the American Association for Health, Physical Education and Recreation. Classes in dance techniques, composition, rhythmic basis of movement, social dance and Mexican and Cowboy dances will be included.

Note: The editor would like all possible information of dance activity in the schools. Special stress will be given to notices for future events so that all who are interested may be able to attend.

COLLEGE THEATRES

MANY of the universities and colleges throughout the country have been awakening to the fact that a goodly number of their students are more than casually interested in the theatre arts. As a result of this realization, many of these institutions have begun the erection of college auditoriums that may vie with the most thoughtfully wrought theatres of commercial design. Many have already been built, others are in the process of construction and many more, though at present in the blue-print stage, are rapidly developing into more than just a good idea.

In these buildings will be housed all the working apparatus for dramatic and musical productions of excellent quality and for the dance performances, with which we, of course, are primarily concerned. In all instances, there is the ultimate desire for coordination of all these art forms along with that of theatre and costume design.

One of the exciting aspects of this new type of theatre is its use for performances by visiting artists. The audience capacity of these auditoriums in most cases exceeds that of the commercial halls in the particular community, and, as a result, the artist is enabled to perform for a larger group. Almost all of the recitals given by the concert dancers who have made tours of the country have been under school auspices. With the use of these theatres, the possibilities for beautifully finished performances are almost limitless.

The Frank Loomis Palmer auditorium at Connecticut College for Women, which was dedicated last Fall, provides for just such a scope of activity. The buildings were designed by Shreve, Lamb and Harmon of New York. The building itself, though similar to others on the campus, is a good deal more modern in its architecture. The effect of broad, plain surfaces and effectively blocked masses of stone, result in a beautiful play of light and dark shadows. The seating capacity is about 1,500. In every detail the auditorium has been treated like a professional theatre and carefully planned for its intended use. While there are no rooms specifically designed for dance practice, there are several large rooms that have been converted to that use. The dressing rooms are spacious and there are especially built rooms beside the stage for the storing of properties and flats. The auditorium stage is of most admirable proportions. There are attractive lobbies and a terrace for outdoor, informal performances.

At Wheaton College, in Norton, Mass., a similar undertaking has been under way for several years. The plans for the buildings are much the same as at Connecticut College for Women. Additional plans, however, have been made for dance facilities. Here there are to be specific rooms for dance practice and studio performances. The building at Norton has not yet begun, but the prints are far from being pigeon-holed and they may soon be developed into an actuality.

News comes that Bennington College in Vermont is also building a theatre and workshop combined. The construction will, incidentally, mark the final phase of the college's original building program. Part of the structure will be housed in one of the already existing buildings with wings to be added.

The architects, Ides van der Gracht and Walter Kelham, Jr., are working in association with Arch Lauterer, who is head of the Department of Theatre Design at the college. The theatre is to be a workshop behind, in front of and on the stage, and will serve as the headquarters of the Bennington School of the Arts—the summer center for study in dance, music, drama and theatre design.

The theatre will seat 600 people, but there are to be curtains to cut off almost half that number for use during the regular school session. Since the idea is that students are on either side of the curtain, the proscenium arch is unemphasized and the side walls are to run into the stage. There are to be two large practice rooms the same size as the stage for dance and drama rehearsal.

It seems as though we are definitely coming to the end of the era where a dance performance at a college meant nothing more than a mere demonstration in the school gymnasium. It may probably mean, too, the end of the nurturing of the dance by the departments of physical education by whom it is treated as little more than an extra-curricular activity. The signs are that the dance is soon to be granted its rightful place and will be coordinated into the Fine Arts program where it so very definitely belongs.

Note: The editor will be glad to receive any information of plans for college theatres to be used in subsequent notices in this section.

THE NEW SYLLABUS FOR RHYTHMIC ACTIVITIES IN NEW YORK PUBLIC SCHOOLS

For many years there has been much agitation, especially among younger members of the physical education staff in the New York Board of Education, to bring the program in rhythmic activities up to date. The general complaint up to this time has been that the existing syllabus contains what was considered

progressive about twenty years ago. Now, it seems, all this is to be changed.

Many committees, working on various phases of the new syllabus, have been hard at work for the past year compiling material which must be expected to meet with the approval of the Board of Education, other staff teachers and eventually with the students. This is a much more difficult task than seems to meet the eye. It is true that most of the workers on these committees are genuinely interested in sincere effort on their own part for the work at hand. Yet, each has his own pet ideas and hopes to see them eventually incorporated into the whole scheme of things. All too often this causes a stalemate until things are untangled, which many times takes inordinately long periods of time.

Beside this internal struggle for peace and progress, are the many outside voices giving their opinion of what is being done. It is most disheartening for the particular committee who have something tangible to show in the way of accomplishment, to hear destructive criticism on all sides. For those groups who have not yet submitted their plans this must be most disheartening.

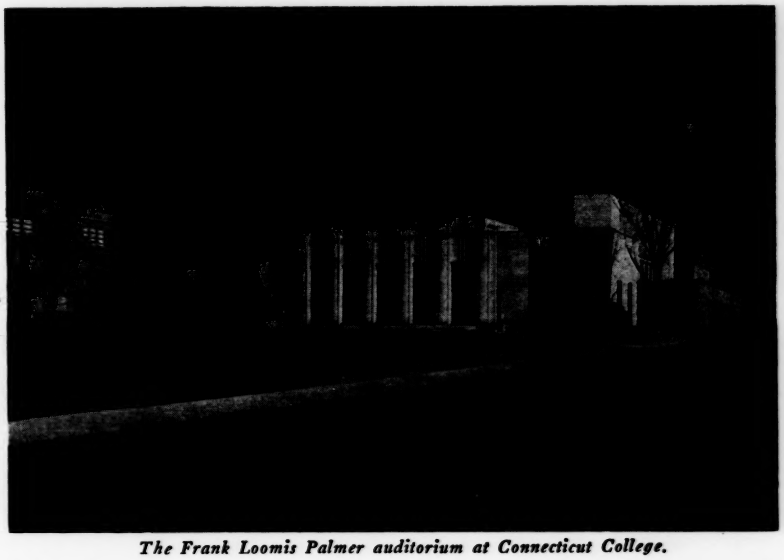
The project seems to be a worthwhile undertaking and should by all means come to a successful end. For the committees to collapse now would indeed be tragic. The city has long been in need of this overhauled program and now that its groundwork has finally been accomplished, even over great obstacles, it must certainly be pushed ahead.

We will watch with lively interest the progress which we hope will be made and will report it as it comes to our attention. It is felt that if a lively interest were aroused in all dance-conscious and educationally-conscious individuals, very definite advancement would be made.

Summer Plans

Have you made any plans for study this summer? All over the country there are many well-established centers for summer dance courses. The desire, at the present time, on the part of students and teachers alike, is to combine their work with a vacation. Most of the summer schools have planned their program very carefully with this in mind.

The most important dance center in the country is, of course, Bennington. In years past, since its inception as a Summer school, it has been known as the Bennington School of the Dance. This year, according to its previously conceived plan, it is being called the Bennington School of the Arts. These are to include dance, drama, music and theatre design. The session will be presented from July 1 to August 9. The festival will not be devoted solely to dance but will also include a play and a musical program. The three together will form a cycle of three night performances and will be repeated to last from August 9 to August 17. Martha Graham will present the dance work with members of her own group and members of the workshop group. On the dance faculty will be Martha Hill, Louis Horst, Martha Graham, Norman Lloyd, Hanya Holm, Erich Hawkins, Helen Preist, Arch Lauterer, Bessie Shoenberg and Lincoln Kirstein as visiting lecturer.



The Frank Loomis Palmer auditorium at Connecticut College.

New York University has for many summers been offering dance courses at their summer camp in Sloatsburg, New York. This year the courses are to be given by Miss Ruth Bloomer, who teaches dance at Michigan University during the regular school session. Classes in techniques in modern dance, tap, and folk dance as well as in composition in modern dance and methods of teaching rhythmic activities are being offered.

The University of Maryland has also announced a summer session to be directed by Evelyn Davis, who has previously been associated with the Rocky Mountain School of Dance at Greeley, Colorado. The session is from June 24 through August 2. The faculty will include Doris Humphrey and Charles Weidman, who are both on leave of absence from the Bennington School of the Arts, and representatives of Martha Graham and Hanya Holm.

On the west coast, Mills College, in California, which last year housed the Bennington project, has continued its leadership of dance in that vicinity and this year will present a series of dance recitals in conjunction with its summer dance courses. The recitals will include the Lester Horton Dance Group on July 6; May O'Donnell on July 13; percussion music by Lou Harrison and John Cage on July 18, and Jose Limon, Louise Kloepper, Marion Van Tuyl on July 27 and August 2. On the teaching staff will be Ruth Murray of Wayne University in Detroit and Eleanor Lauer.

Convention Doings

The Eastern District of the American Association for Health, Physical Education and Recreation held its convention in Boston March 26-29. Dance meetings, with Pauline Chellis as chairman, were held on March 28 and 29. These sessions presented a graded series of demonstrations ranging from elementary school through college levels. The exhibitions were highly successful in showing a panorama of what is being taught at all these levels at present. Much that was shown was frankly experimental and open to discussion afterward. The greatest problem in the field seems to be the procedure and materials to be used in the junior high school level, especially among the boys. The following is a resume of these meetings and the summations following them.

On March 28, demonstrations were given by several of the high schools and colleges and one YWCA group. Lowell High School under the direction of Alice Mulcahy and Newtown High School led by Jean Aubrey gave demonstrations in basic techniques which were simple and led up to free improvisation by the group based on these techniques. Several rhythmic devises were shown and dances composed by the individual groups concluded this portion of the program. The YWCA group was directed by Janice Janes and showed the development

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Danseur

THE STORY OF MY DANCING DAYS

by JULIAN FRANCESCO

CONSTANTIN KOBELEFF

"I don't know the step," I announced shakily.

"Do it anyway!" Albertieri pounded the floor with his cane. "That is the only way to learn—by doing!" He impatiently scratched out a mad tune on his fiddle. Gritting my teeth, I hopped, skipped and jumped through the best imitation of a dance step that I could give. The girls tittered, as I feared they would. The "operation," however, was a success. I never again had to be coaxed to do a step in a dancing class.

"How was the class?" Miss Davis asked, when I arrived back at the pent-house.

"Oh, all right, I guess." I lied as nonchalantly as I could. "The dancing master said I had some talent."

"Wish I could say as much for the publishers."

"No luck today?"

"They're still reading the manuscript. I won't know for weeks yet whether or not they will publish it."

Not until much later did I discover that her manuscript had been pronounced "out." As far as her hopes were concerned, she might better have packed her baggage for an immediate trip home.

A month passed. Both of us brought home white lies of an encouraging day. While the good old maestro cursed me in Italian, banged his cane on my inturned legs and told me I was wasting his time, Miss Davis traveled from one publisher to another in the vain hope of finding one that would appreciate her script.

When the second month had passed we turned discouraged faces toward the West. She would try Chicago for a time. I could attend a school there to continue my training. The months at Albertieri's studio had given me an excellent, though very limited, technical foundation.

In Chicago, after we had ensconced ourselves in a comfortable hotel on Lake Shore Drive, I attended the school conducted by Adolf Bolm. He took little interest in me as a possible genius of the dance. During the entire month that I studied there he never once gave me a criticism. I followed the ballerinas around day after day. This did not improve my style nor further my knowledge of technical execution. Bolm, at the time, was busily engaged with his ballet at the opera.

Constantin Kobeleff did, however, see some talent beneath my awkward and untrained exterior. He was Bolm's assistant and a featured dancer at the opera.

Miss Davis was interested in the problems confronting the Negro Race. She planned her next novel to be a revelation of the racial hatred then existing between the white and black races. Local outbursts and bloody riots were occurring with increasing frequency in the district known as the Chicago Black Belt. She insisted upon being in the center of the controversy in order to get first-hand material for her next book. It was my chief duty to escort her to these questionable haunts where the smouldering fire of hatred might at any moment flare into a murderous battle.

Among other places, we were frequent visitors at a club for Negroes where no whites were ever seen. The building itself was at one time a residence, I believe, of the great singer, Mme. Ernestine Schumann-Heink. The charitable singer had donated the entire dwelling to the Club, so that culture and the arts might be available to the Negro. She also contributed vast sums toward its continuance and support.

When the directors of the club discovered my dancing propensities they invited me to perform at a Ball they were giving to raise money for a Scholarship Fund.

With one exception, I had never danced in public. That one was the school recital at Caskey's. However, one could hardly call it "dancing." Miss Davis had spent a week of her valuable time sewing together a gorgeous white satin costume with white fur trimmings. As the escort of the Snow Queen in a ballet version of *Cinderella* I walked upon the stage in my elaborate costume, helped the Snow Queen alight from her sleigh, waited with arms folded while she danced her Variation, helped her back into the carriage and walked off the stage again. That was my "debut." Miss Davis was furious! She at least expected me to dance in the costume, after she had spent so much time making it.

To be invited to really dance, therefore, seemed at the time highly flattering. I had no dance and no costume, but I nevertheless accepted their invitation to perform for the Scholarship Fund.

The good Kobeleff came to my rescue. Though very busy with his opera rehearsals, he taught me a fast *Gypsy Dance*. Then, when he heard of my predicament in regard to a costume, he loaned me one of his own that he had worn during his engagements with the Diaghilew Ballet Russe. That costume had a magical effect upon my dancing.

When the great night came for the ball, I was ushered into a wash-room to change my clothes and to make up for the number. The big black president of the club fluttered about looking most uncomfortable in an ill-fitting dress outfit.

"We have two great dancers appearing on our program tonight—yourself and Josephine Baker!"

Thanks to Kobeleff's patient coaching and his costume, the dance had an unusual success. They were only satisfied after an encore of the complete number. Toward the end of the encore I was puffing so hard that I suspect the audience surrounding me could hardly hear the music. The erratic Josephine did not show up for her part in the program. She left the guests keenly disappointed and the uncomfortable president still more uncomfortable.

My photograph and a write-up appeared the next day in one of the Negro newspapers. I had my first taste of publicity.

I left Bolm's studio soon afterward to take a course with the illustrious Pavley and Oukrainsky. Their studio was located on the third floor of a down-town run-down office building. One entered an old, worn elevator from an entrance on Van Buren Street. As it went up, the sides banged perilously against the interior of the shaft. One could save time by bounding up the three flights of stairs.

Once inside the Pavley and Oukrainsky studio the atmosphere simply reeked with artiness. A small office, with a forbidding secretary at the desk, served as waiting room for fathers, mothers, brothers and lovers. The crowds there during and after each class usually overflowed into the hallway. Here, the patient and the adoring leaned perilously over the railings of an open shaft.

Beyond the office the studio engulfed one in a gay gold and purple iridescence. A large plaster statue of the goddess Minerva towered above the smooth dance floor. Op-

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1940 Normal School and Convention

DANCING MASTERS OF AMERICA, INC.

by WALTER U. SOBY

One of the most important activities of the Dancing Masters of America, Inc., is the Normal School and Convention held annually every summer in the key cities of the country. The selection of the city for these events is made at the previous Convention by popular vote of the members attending. At the 1939 Convention held at New York City, several cities were proposed for the 1940 event. They included Buffalo; Detroit; San Francisco; Memphis, Tenn.; Pittsburgh; and New York.

After the nominations were completed, the members who proposed Buffalo, Detroit, San Francisco and Memphis withdrew, leaving two cities, Pittsburgh and New York, "in the run" for election for this year. When the final vote was taken Pittsburgh won and the 1940 Normal School and Convention will be held at the William Penn Hotel, Pittsburgh, Pa., this summer.

One of the most important committees our organization has each year is the Faculty Committee, who has the difficult task of selecting the teachers for the Normal School and Conventions. The committee is composed of seven members, including the President, the Principal of the Normal School, the Dean of Women, the Secretary-Treasurer, and three members of the D. M. of A., appointed by the President. The 1940 Faculty Committee consists of President LeRoy H. Thayer; Principal Ernest E. Ryan, Los Angeles; Vida Godwin, Galveston, Tex., Dean of Women; Walter U. Soby, Hartford, Conn., Secretary-Treasurer, and Mrs. Anna M. Greene, Hyde Park, Mass.; Miss Julia Mildred Harper, Richmond, Va.; and Miss Bird Kirtley, Joplin, Mo., as Faculty Directors. It requires several months of correspondence, meetings, and the exchanging of ideas with members of the Committee before the final and complete faculty is engaged. Several important things have to be considered, such as the type of dancing that is in most demand, business conditions, the popularity of the teachers engaged, how well are they known and accepted as an authority in the particular line they specialize, etc.

CHANGE OF TIME

For the past three years the Normal Course has been conducted with five day sessions from Monday through Friday each week for two weeks. The school is conducted with seven hours per day instruction, from 9 to 12 A.M. and 1 to 5 P.M. This year the Faculty Committee has decided to operate the same ten day Normal School as in previous years but under a different time schedule. The school will open on Wednesday, July 24, running four days to Saturday, July 27; no session on Sunday, July 28, and will reopen on Monday, July 29, for a six day period ending and including Saturday, August 3.

With this arrangement, there will be the same number of days devoted to the Normal Course and the same number of hours of instruction given, consisting of 70, but the Course will be completed in 11 days instead of 14, thereby saving students on living expenses at Pittsburgh. The starting time for the Convention has been changed. For several years the instruction work has been started on Monday morning at 9:00 o'clock. At Pittsburgh the program will start on Sunday afternoon at 2:00 o'clock. There will be four hours of instruction given that day ending at 6:00 P.M. The usual President's Ball will be held on Sunday evening, starting at 9:00 o'clock. Instruction classes will be resumed again on Monday at 9:00 A.M. The instruction program for the Convention is run similar to the Normal School, 9 to 12 and 1 to 5, but there will be an entirely different faculty for the Convention. During Convention week there are evening sessions as well, with ballroom instruction for three hours on Monday, Tuesday, and Thursday evenings. The Convention opens on Sunday, August 4, and ends with the Annual Banquet and Ball on Friday evening, August 9.

Wednesday afternoon and evening the members will be entertained by the Pittsburgh Affiliated Club with a sight-seeing tour, inspection of the Heinz Pickle factory, and a Moonlight Boat Ride on the Ohio River. Extra ballroom instruction has been arranged during Convention week in a Ballroom Annex.

With the program as it is scheduled for Pittsburgh, members who attend the 10 day Normal School and remain for the Convention will be able to complete the entire schedule in 17 days.

NORMAL SCHOOL STUDENTS TO BE ENTERTAINED

Students who attend the Normal School are promised some delightful evenings of entertainment by the officers and members of the Pittsburgh Affiliated Club. It will be a busy 17 days to those who take advantage of the program scheduled for our Normal School and Convention.

PITTSBURGH COMMITTEE

President Thayer has appointed the entire membership of the Pittsburgh Club as a Reception Committee for our Normal School and Convention. Vice-President Jack Bowman of Pittsburgh has been appointed Convention Chairman and several sub-committees have been selected to take care of transportation, housing, registration, entertainments, etc.

1940 FACULTIES

The most important item of interest in connection with our Pittsburgh Program is the announcement of the faculties for both the Normal School and Convention. The Faculty Committee has used every effort possible in selecting what they consider the finest faculty ever assembled at one gathering of dance teachers. They are justified in adopting for their 1940 slogan:

"The Best We Could Find of America's Talented Instructors of the Dance."

FOR THE NORMAL SCHOOL

Those selected for the Normal School are as follows: Mr. and Mrs. Ivan Tarasoff, New York City, ballet; Catherine Littlefield, Philadelphia, Pa., ballet; Madame Hilda Butsova, New York City, ballet; Johnnie Mattison, New York City, tap; The Del Wrights, Oshkosh, Wisc., tap; Eddie Hanf and Ruth Ingels, Toledo, Ohio, tap; Edna Lucile Baum, Chicago, Ill., children's dances; Walter Camryn, Chicago, Ill., and Jack Frost, Detroit, Mich., character and National dances; Gretchen B. Schmaal, Milwaukee, Wis., modern; Virginia Self, Dallas, Tex., tap; Miss Elmer Wheatly, Waco, Tex., tap; Marion Ford, St. Louis, Mo., children's dances; Grace Bowman Jenkins, Decatur, Ill., acrobatic and adagio; Mrs. Edna R. Passapae, Glen Ridge, N. J., and A. J. Weber, Brooklyn, N. Y., will present ballroom teaching systems.

FOR THE CONVENTION

Jack Dayton, New York City, novelty tap; Madame Sonia Serova, New York City, children's dances; Berenice Holmes, Chicago, Ill., ballet; Paul Mathis, New York City, modern ballet; Frances Cole, New York City, novelty tap; Johnnie Plaza, New York City, acrobatic. The ballroom teachers will include Marlynn and Michael, who will fly to Pittsburgh from the Rainbow Room, Radio City, New York, to teach a special 3-hour program including their famous *Champagne Hour,* which will be exhibited at the President's Ball on Sunday night, August 4.

Alberto Galo, New York City, well-known exhibition ballroom dance teacher, will present a 4-hour program; Laurence Hostetler of New York, Mrs. Louise Ege of Chicago, ballroom instruction. Miss Harriet James of Salem, Mass., and Miss Ruth Byrne of Dorchester, Mass., will demonstrate their methods of conducting ballroom classes for children, Jr. High, High School, and adults. A program of folk dances and square dances will be taught by Donald Moore Chambers and Miss Stasia M. Jurkiewicz of New York City.

DANCE EDUCATORS Affiliated Club No. 24 TO FEATURE FILM DANCES AT ANNUAL GUEST MEETING

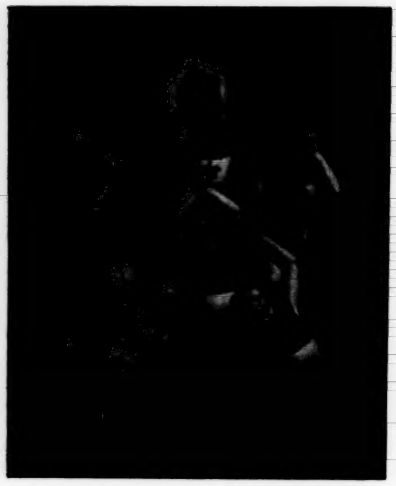
Sensing the interest which may arise in the dances portrayed in the screen version of *Irene,* RKO Radio's new musical starring the British actress, Anna Neagle, the Dance Educators of America, DMA affiliate No. 24, has invited members of the profession to a showing of these dances on Sunday, April 28, at the Hotel Park Central, New York.

Mr. and Mrs. Herbert Lee, New York teachers, have arranged and will present a ballroom version of the *Alice Blue Gown Waltz.* Bill Pillich will do the tap sequences. Both these dances should prove of exceptional commercial value to those in attendance.

Miss Neagle is expected to be in New York for the opening of the picture at Radio City's Music Hall on April 25. In the event she arrives in time, Miss Neagle will be the guest of DEA President Mary O'Moore, who for three years played the title role in an *Irene* company. Miss O'Moore's husband, Jere Delaney, was engaged in the same company in the role of "Madam Lucy."

All affiliated and direct members of the D.M.A. are cordially invited to attend the guest meeting of the D.E.A. There will be no charge. All that will be required for admittance to the meeting will be the showing of D.M.A. 1940 membership cards. This will be the last meeting of the D.E.A. for the season.

Student and Studio



Rhythm Steppers, professional line managed by Marie Buzkowski, South Bend, Ind.
—Maurice Seymour.

• NEW YORK, N. Y.—The Jack Stanly Studios boast of a new addition, for the well-known ballet master Veronine Vestoff is now teaching there.

•

The Anthony Scotti-Wally Jackson Studios are now broadcasting by direct wire from their Studios over Station W.C.N.W., Tuesdays from 5:30 to 5:45 P.M. This is to be a steady feature along with their other program which is broadcast from W.B.N.X., Saturdays from 2:45 to 3:00 P.M.

•

Boris Novikoff, well known ballet Master, will present his Russian American Ballet in Boston, Mass. at the Brattle Theatre, Friday, May 24. The program will include *Roumanian Rhapsody* with music by Enesco, *Le Miracle,* music by Rubinstein, *Le Lac de Cygnes,* music by Tschaikowsky and *Symphony No. I,* music by Beethoven. In addition, Mr. Novikoff has arranged ten ballets for the American Opera Co. in New York and is now training dancers for the films in his Metropolitan Opera House Studios.

•

Dazian's Inc., New York Fabric Supply Organization, have just completed arrangements to inaugurate a special service to dance teachers. Stock branches have been established at strategic points throughout the country: Philadelphia, Boston, Chicago, Los Angeles and New Orleans. They have been set up to offer the same complete service that formerly was only available at the New York office. Not only will a complete stock be available at all times at each branch, but also the other Dazian services will be competently handled by chosen experts. Subbranches of the Dazian *Share-the-Cost* Design Club will be located at each point, and men especially trained for the work will be on hand to give their personalized service.

•

The Hanya Holm Studios have announced concentrated summer courses from June 10 to July 5, July 22 to August 2, and August 26 to September 13. Classes will meet Mondays through Fridays for 3 hours daily.

•

The Swoboda School announces that a new crop of spring and summer babies are coming to Dorita Imperio Altman, Ursula Seiler Seltzer and Shirley Schaffer Dessert.

Irina Baronova paid a special visit to the Swoboda Professional Children's Class, where she thrilled both the girls and spectators by teaching a special combination.

•

LaTrinita visited the Studio of Lola Bravo recently and thrilled the class when she demonstrated a dance with Miss Bravo. The Spanish Dance Recital by the students of the school has been set for April 21 at the Master Institute Theatre.

•

Jack Dayton has announced that he will hold his own normal course for teachers this summer in his own studios.

Eafim Geersh will present a recital in May which will feature 10-year-old Cynthia Circus as premier ballerina for *Flight of the Birds.*

•

Nancy Briggs, who has studied all winter with Billy Newsome, New York tap teacher, will be in charge of the tap department of the Gates School of Indianapolis, Ind.

•

As this issue is going to press, word comes that the New York Society of Teachers of Dancing will hold the last meeting of the season on Sunday, April 14, at the Hotel Astor. Miss Szabo, who has presented excellent programs throughout the season, will be in charge of this meeting. The annual election of officers will also take place and those chosen will be announced in the next issue.

•

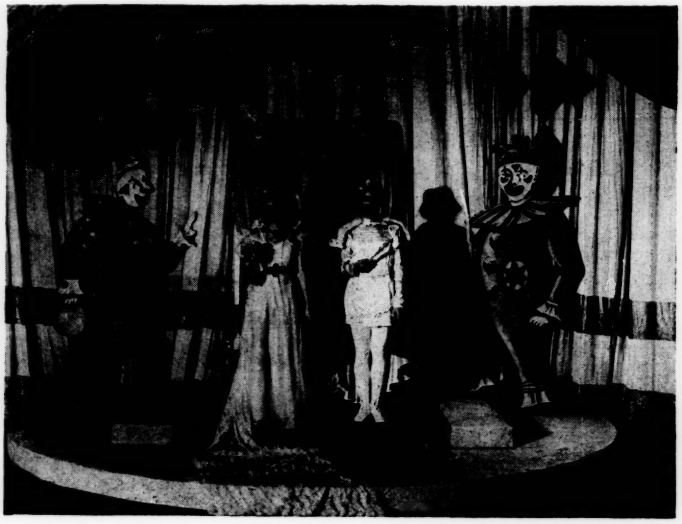
So definite have been the reports of the nation-wide survey demanding the revival and re-introduction of the good old-fashioned square dances, that Fred LeQuorne has included a complete course of the dances our parents and grand parents did in their days for his Summer School for Dancing Teachers. The new non-professional exhibition ballroom classes, comprised of groups who do not aspire for the professional stage but wish to excel in ballroom dancing among their own set, are meeting with much success.

• PT. JERVIS, N. Y.—Marion and Eddie Mack presented their semi-annual show last month at the Fabian State Theatre, Middletown, N. Y., to a packed house. Their February show, which was held at the Strand Theatre, Port Jervis, displayed the S.R.O. sign early in the evening. Several of the pupils who participated are to audition for a part in the World's Fair for this summer.

Betty Pierce, who has appeared in all the

DORIS CASE *and* MARION SCHOENINGER *of Pt. Jervis, N. Y., who will demonstrate for their teacher, Eddie Mack at a Dance Convention this summer.*

The First Children's Carnival Ball sponsored by a Dancing School held in the Municipal Auditorium, given by Hazel Nuss School of Dancing, New Orleans, La. Of the two hundred children participating in tableau and drill Queen HELEN FLORSIA *and King* FRED MAINS, JR., *are featured here.*



better clubs in Orange and Rockland Counties will make her debut early next year.

• SCHENECTADY, N. Y.—The children of the Blanck School of Dance have been entertaining regularly, at the rate of at least four programs a month since before Christmas.

Dolores Wysomski, 8-year-old student who has earned the Honor Roll rating for this month, has only been taking lessons for nine months and is already showing a particularly fine talent for ballet and tap.

• SO. ORANGE, N. J.—Miss Leona Turner, of the Leona Turner School of Dancing, So. Orange and Cranford, coached the dance numbers for *Village Vogues of 1940*. The revue was presented on March 1 and 2 at South Orange Junior High School by the South Orange Rotary Club for the benefit of their charity fund. On March 15, students of the school presented a program at the Saint Patrick's Day Party given by the Catholic Church in Denville.

Ruth Mason and Bob Funger will present several dance numbers at the monthly meeting of the a'Kempis, at the Robert Treat Hotel on April 2.

Preparations are now under way for *Let's Go, America*, a large and elaborate musical revue which will be presented by the students of both studios on May 17 at the Columbine High School.

• HYDE PARK, Mass.—The younger members of the Lillafrances Viles School participated in the fourth edition of *Wee Bits* March 15, to benefit the Unitarian Church coal fund. The vestry was taxed to capacity and standing room was at a premium.

The Nathaniel Hall Society, composed of young men and women of the First Parish at Meetinghouse Hill, Dorchester, are busily at work perfecting their routines for their third annual Spring Cabaret Revue April 18 and 19. The Rev. Robert Storer, who inaugurated these delightful affairs when he became minister of this large parish, is vitally interested in dancing and has weekly classes in ballroom deportment, etiquette and combinations at the Parish Hall, with Miss Viles in charge.

Miss Viles' entire Hyde Park classes are preparing for the *Petit Carnival*, which will be staged in May, tentatively set for the 18th. As usual, Miss Eileen Sutherland, competent pianist and accompanist-composer, will be in charge of the musical selections assisted by Miss Elinor Donovan, Ned Hastings and Ona Richards.

• WORCESTER, Mass. — Miss Dolores Magwood, who has been featuring baton twirling in her classes this season, will have a drum major exhibition preceding her recital in June. Taking part will be 60 pupils between the age of 3 and 16. This feature has proven very popular in Worcester this year. Teachers, take notice! Get busy with your batons.

• CHESTER, Pa.—Our attention has been brought to an error in the picture appearing in the Honor Roll column last month. Miss Mary Ann Wanner is a student of the Joan's Studio at *Chester, Pa.*

Flo Lane of Joan's Studio is now working professoinally in Rochester, N. Y. Rita Andres and Mary Van Sciver won a prize in the annual Chester Amateur Contest.

• MIAMI, Fla.—The Laurice Dancing Academy, with Miss Laurice Anderson; director, John Alden, acrobatic teacher, and Larry Rogers, ballroom teacher, opened a new studio in Miami with a branch in Little River. One of Miss Anderson's pupils, Myra Jo May, was selected by Michael Fokine for the only child part in the Operetta under stars *Blossom Time*. Her work was highly commended by Mr. Fokine.

• CINCINNATI, Ohio—Rosedale and Roberta, owners of the Rosedale Dance Academy, have been featured in many of the leading hotels and night clubs. They also present a radio program which features all types of amateurs. Over three hundred students are enrolled in their classes and they are opening branches in outlying districts.

•

Extensive plans are under way at the Pep Golden Studios, in preparing the Annual Revue which will be known as *Pep Golden's 1940 Follies* and will be held at the Taft Theatre early in June.

• WARREN, Ohio—Eleanor A. Shupe, assisted by Helen Swoboda, presented over 100 pupils in *Town Topics of 1940* at The Robins February 28 and 29.

ROSEDALE *and* ROBERTA, *exhibition ballroom team of the Rosedale Dance Academy, Cincinnati, Ohio.*

• SOUTH BEND, Ind. — *Fantasies of 1940*, the annual stage show of the Maxene Mollenhour School of Stage Dancing, will be presented June 7 in the auditorium of the Central Senior High School.

The *Mollenettes*, professional dance quartet, has been in great demand during the past four months working clubs in and around South Bend.

• CHICAGO, Ill. — The Fran Scanlan School reports . . . The Scanlanettes made their debut at the Cotton Show at the Palmer House. . . . Delmar and Dalene are working theatres throughout the East. . . . The Bock Sisters, Diane and Dorene, have recently introduced a new Scanlan routine at

(*Continued on page* 28)

An interesting study of CELLI, *prominent New York teacher as he took charge of a class at the Mississippi State Teachers College.*

MARY JANE TODER, *talented pupil of Jimmy Payne, New York City.*

Honor * Roll

To the left:

1. BETTY MAE HARRIS *of Boone, Iowa, and a group of her professional students doing the popular bamboo dance of Hawaii.* 2. *Wayne Zeides and Janice Reed, students of* DOROTHY DALE WEAVER STUDIO OF DANCE, *Alliance, Ohio (photo by Demit Bros.).* 3. *Virginia and Dorothy Ufer, ballet and tap stars of the* VIRGINIA ZIMMERMANN SCHOOL OF DANCE, *Chicago, Ill., who have appeared on the stage many times.* 4. *Dorothy Falley of Hackensack, N. J., pupil of the* C & D STUDIO OF DANCE. 5. *Dolores Wysomski, student of* GERTRUDE BLANCK, *Schenectady, N. Y., who has been studying dancing for only nine months and already is showing a marked talent in ballet as well as tap. Dolores is chosen, through her merits, as honor student for this month.*

Below:

1. *Annie Lovis Chadwick, pupil of* VIRGINIA SELF SCHOOL OF DANCE, *Dallas, Tex.* 2. *Clarita Gonzalez, gifted young dancer of the* IRMA HART CARRIER STUDIO OF DANCE, *Havana, Cuba.* 3. *Trudy Webber, 4 year old pupil of* THE ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J.* 4. *Suzanne Lamkin, Patsy Helscher, Jacqueline Richter, Peggy Lee Meymann, Marlene Hoffman, Patsy Lackner, and Arline Miske, students of* PEP GOLDEN STUDIOS, *Cincinnati, Ohio.* 5. *Kenneth LaFazia, 7 year old student in tap of* LARRY SIMOND'S MODERNISTIC STUDIOS, *Providence, R. I., shows unusual rhythm and great promise for a dancing future (photo by Sully).*

STUDENT & STUDIO

(*Continued from page 27*)

the Gay Nineties. . . . Frederic and Yvonne are currently appearing at the Blackhawk Cafe. . . . Two University shows boast Scanlan numbers: the Mirror Show of the University of Chicago and the WAA-MU show of Northwestern. . . . The Marmon Sisters have finished an Irish toe novelty routine that will be used on their tour.

●

An enthusiastic Chicago audience once more welcomed Anne Rudolph in one of her unique dance performances at the Goodman Theatre, January 7. She was very ably accompanied by William Heyne and Bertha Fitzek, talented young pianists who shared her program.

March 28, 29 and 31 represented a three-day celebration by the members of the Anne Rudolph School, when demonstration was given of body work, dance technique and dance compositions. Miss Josephine Ubrey, assistant to Miss Rudolph, made her debut at this celebration. An exhibition of books and prints on the dance, as well as photographs, paintings and sculptures by such outstanding artists as William L. Singer, Ann Radville and Dr. B. H. Bartfield, was also included.

Gladys Hight, world traveler and ballet teacher, will take a group of teachers and dancers to South America this summer. Miss Hight has traveled and studied in practically every country in the world and knows Europe, Asia and South America as few women do.

As well as the teachers' course which is always given on board ship, special work has been arranged for her group in South America with Shabelevski of the Ballet

To the Right:

1. *Evelyn Bettine, Lillian Anderson, Mary Ellen Rudge, Marjorie Harkelrode, Sallie Anne DeNunzio and Helen Gilbert, students of* BESS NEWTON BROWN, *Warren, Ohio.* 2. *Freida, Babe, and Hulda Nonnenmacher, dancing, singing and music pupils of* THE MILLER SISTERS STUDIOS *of Elmhurst and Maspeth, L. I.* 3. *Frances Marie Georgens, pupil of* DOROTHY E. KAISER, *Glendale, L. I.* 4. *Little Jean Hogbert who studies tap and ballet at the* ANNA MARIE SCHOOL OF DANCING, *Bridgeport, Conn., gave a successful performance recently at a minstrel and dance sponsored by the St. Emory's parish of Black Rock. (photo by Loring).* 5. *Master Jackie Sheedy, son of city manager and Mrs. John W. Sheedy; this month honor student of the* LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn.*

Below:

1. *Left to right—Peggy Jean Hileman, Madeline Shudy, Barbara Jean Maguire and Polly Jo Patter, students of* RUTH M. BARNES SCHOOL OF DANCING, *Altoona, Pa.* 2. *Beginners Class of the* JOAN'S STUDIO *of Chester, Pa.: Betty Roberts and Mary Laird, assistant teachers, and Gweny Bolen Esner, Janet Johnson, Marie Calvert, Barbara Wright, Jean H. Tichner, Mary and Ann Bennouth, Verna Kirby, Helen Ciach, Helen McCann, Peggy Wilkins, Kay Gravel, Betty Allen, Jean Worrilow, Mildred Gorman, Ann Tuckerman and Judy Edwards.* 3. *Donnette Warnock and Patty Ann Lahr, students of Dorothy Kizer of the* STOCKMAN DANCE STUDIOS, *Indianapolis, Ind.* 4. *Miss Marjorie Petty, advanced Ballet pupil of* MARJORIE JEANNE SCHOOL OF DANCE, *Muncie, Ind.* 5. *"Ballet in Spring," presented by* MAXENE MOLLENHOUR, *So. Bend, Ind.*

Russe and Ballet Theatre. The tour will sail June 28 on the S.S. Argentina and return August 5.

• MERRILL, Wisc.—The Ellis School of Dancing of Merrill and Tomahawk, report a splendid enrollment of sixty boys and girls in the newly organized social dance club for upper grades. The sessions are directed by Dorothy Ellis and her assistant Miss Olive Schultz and are held weekly at the Hotel Tomahawk.

James, Gareld and Delores Ellis, *The Three Luckies* are professional juvenile tumblers and have been booked for several of the fairs of Northern Wisconsin this summer.

• MINNEAPOLIS, Minn.—All the classes of the Joy Studios of Dancing and Dramatic Art have begun serious preparation for the spring recital. The dates have been set tentatively for Owatonna, May 16 and Faribault, May 17.

Doris Louise Thompson, whose photo was in the November issue of THE AMERICAN DANCER, was on the program at the Dancing Masters of Pittsburgh Session March 31. Doris is very talented in tap novelty and toe, but has received all her special prizes for acrobatic work.

• DALLAS, Texas—Sam Bernard, local dancing master, has worked out a new jitterbug dance he calls the *Allies Hop*.

• HOUSTON, Tex.—Emmamae Horn, director of the River Oaks School of the Dance, will present her pupils in a Spring Recital on May 25 at the Laman High School Auditorium. The younger children will appear in a *Story of Fairyland*, and the advanced classed in a ballet *The Shepherdess*. Novelty and tap dances will form the divertissements.

(*Continued on page* 30)

Honor ★ Roll

Below—

1. *Miss Rosemary Shubert, sensational acrobatic dancer of the* GLADYS D. BLISS SCHOOL OF DANCING, *Rochester, N. Y.* 2. *Don Hermes, Bonnie Brink, Doris Rillen, Patty Healey, Norma Wallace, Denny Healey, Madeline Cummings, Jane Wilcox, Phyllis Wilson, Patty Hanes, Billie Holleran, Roger Graham, Miss Kreinson, Nancy Ryan, Stanley Graham and Doris Stack, members of the* MIRIAM KREINSON SCHOOL OF THE DANCE, *Bradford, Pa., who attended a performance of the Monte Carlo Ballet in Buffalo March* 14. 3. *Joyce Howard, Mary Kathryn Lloyd, Doris Huckaby, Mary Frances Duke, Virginia Capri and Thelma Capri, pupils of* ZENOBIA KING, *Anniston, Ala., as they appeared in a beach ball tap.* 4. *Miss Marjorie Linden, pupil of the* NELLIE COOK SCHOOL OF DANCING, *Brooklyn, N. Y.* 5. *Sue Ellen Jennings, pupil of* ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.*

MISS BROWNEE BROWN, *professional dancer and prominent teacher with studios in Chicago, Racine and Burlington, Wisc., pictured with her ballroom partner,* MR. CARL SELBO, *in their featured dance, "Begin the Beguine."*

MISS LAURA DORMAN, *ballroom instructor at the* RIVER OAKS SCHOOL OF THE DANCE, *Houston, Texas.*
—Truman DeMarler

STUDENT & STUDIO

(*Continued from page* 29)

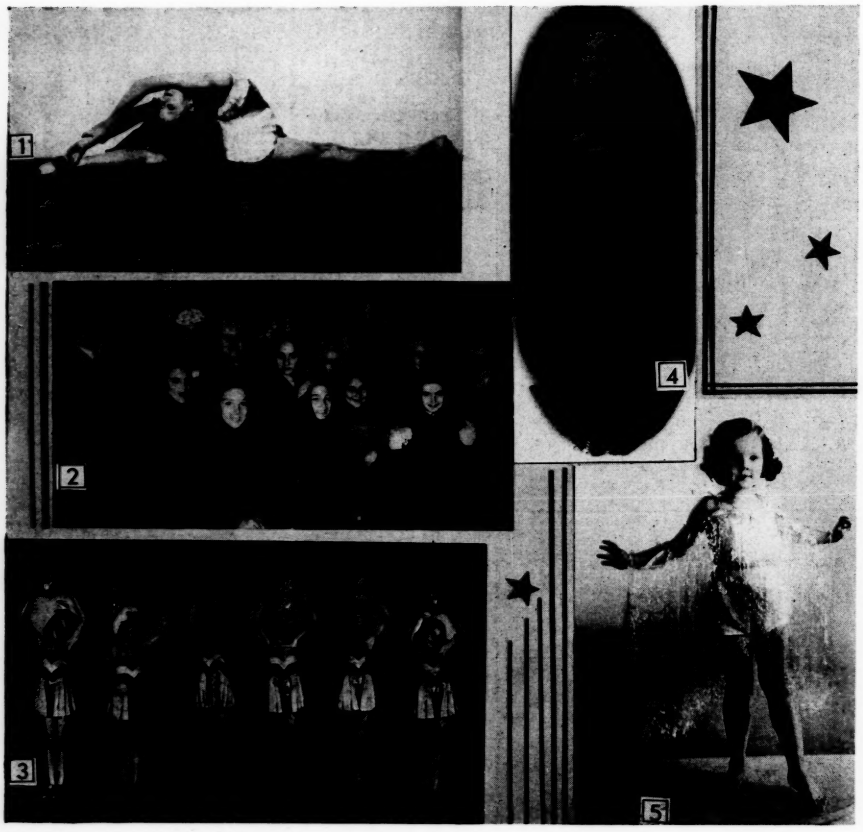
CALIFORNIA

By **Dorathi Bock Pierre**

• LOS ANGELES.—Ernest Belcher, ably assisted by Louis DePron, Eduardo Cansino, Sam Mintz and Winifred Salmon, presented a group of his younger dancers at the Broadway-Hollywood on February 10 in a performance depicting St. Valentine's Day. This is the second time Mr. Belcher has staged the Children's Matinee in the Little Theatre and the attendance was beyond all expectations.

•

Maurice Kosloff, always first with plans for aiding students and teachers visiting the west coast during the summer and wishing to get new ideas as they are being presented in the motion picture studios, has enlarged his staff for special summer courses.



Edith Jane has announced her next studio concert for April 7, at which time she will present several new arrangements to Mousorgsky's Pictures.

•

Jerry Mack has joined the staff of the Edith Jane school as instructor of tap dance.

•

The Guy Bates Post-Harry Puck school has moved into larger quarters, where Vera Woodin is now dance instructor.

•

Paquerette Pathé formerly of the Jooss Ballet, and now head of her own school in America, tendered a reception in honor of the company when it played here recently. Entertainment was offered by Miss Pathé, Dorothy Jarnac, David Tihmar and others.

•

Nico Charisse is conducting classes in ballet in Westwood and Pomona two days a week.

•

Johnny Boyle gave an interesting lecture-demonstration on tap dancing at the campus of the University of California, March 5.

•

Marian Van Tuyl, concert dancer and instructor of dance at Mills College will appear with her group on April 21, at the Pasadena Community Playhouse, and on April 22, at the Ebell Theatre.

• MILLS COLLEGE, Calif.—Louise Kloepper, Jose Limon and Marian Van Tuyl are the three artists who will be members of the summer session staff at Mills College, not only to teach, but to work with apprentice groups in new compositions. The schedule of special dance events includes: July 6, Lester Horton Dance Group of Los Angeles; July 13, May O'Donnell; July 18, Percussion Concert by John Cage and Lou Jarrison; July 27 and August 2, Louise Kloepper, Jose Limon and Marian Van Tuyl and groups; August 1, demonstration of work in dance and music classes.

On April 5, a dance concert by Marian Van Tuyl and Group was presented for the benefit of Civilian Relief in Finland at Lisser Hall.

• VAN NUYS, Calif.—A most attractive little card has announced the birth of Maria Ann, daughter of Corinne and Ray Leslie born March 8.

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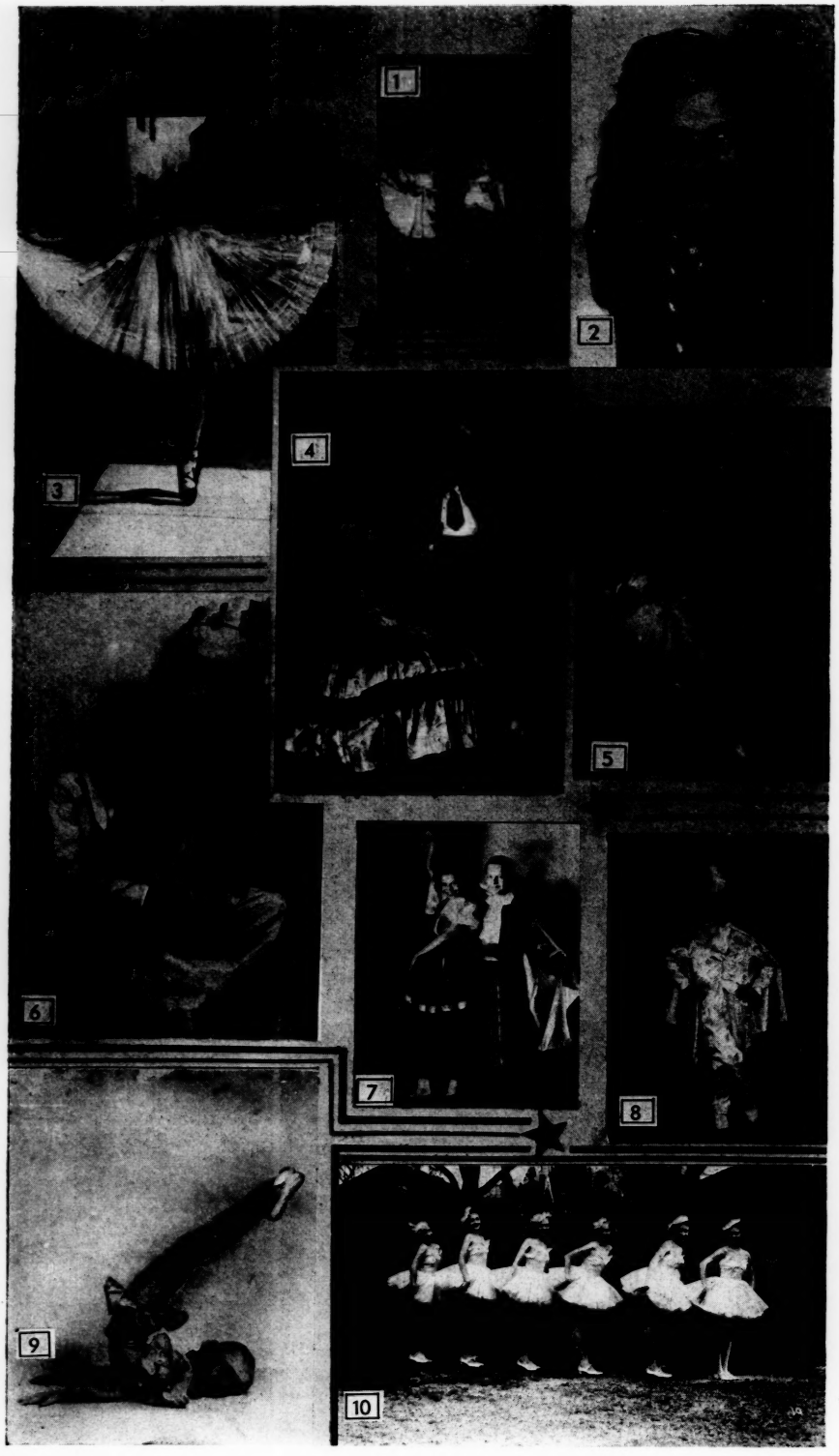

1. *Lucille Ann Kinkoph, 5 years old; Michel Pragas, 4 years old, baby pupils of* MARIE E. MILLER, *Cleveland, Ohio.* 2. *Mary Ellen McGinn, Junior Professional student of the* WARD SISTERS STUDIO OF DANCE ARTS, *Minneapolis, Minn.* 3. *Sally Arlene Leonard, of Dedham, Mass., dancing pupil in toe, tap, character songs and dances at the* LILLA-FRANCES VILES, *Hyde Park. Mass.* 4. *Eleanor and Joseph Ramirez, talented pupils of* THE FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J.* 5. *Mary Louise Study, pupil of the* KOLP SCHOOL OF DANCING, *Richmond, Ind.* 6. *Dolly Frances Parker and Joe Reaves, Jr., attractive students of* ELIZABETH BRYANT COMBS, *Nashville, Tenn., who have appeared on numerous programs (photo by Fletcher Harvey).* 7. *Joyce Swanson and Edwin Hanis of* THE JOY STUDIO OF DANCING AND DRAMATIC ART, *Minneapolis, Minn.* 8. *Rolano Langevin, "lightning" tap pupil of* DOLORES MAGWOOD, *Worcester, Mass.* 9. *Anna Catherine Williams, of McComb, Miss., pupil of* DOROTHY BABIN *whose studios are in McComb, Miss., and New Orleans, La.* 10. *Beverly Young, Shirley Harris, Betty Thornton, Doris Lee McManus, Mary Jane Hutchins, and Dorothy Gibbs, students of the* EBSEN SCHOOL OF DANCING, *Orlando, Fla.*

EXHIBITION DANCING

(*Continued from page* 14)

With a little more money in your pocket you go back to your teacher for a third routine and this time you want a classical number that will send you to the top in a hurry. Maybe you will learn this routine like some of the monkeys you have seen in mediocre places, but we hope that you are true artists and that you are going to contribute something by your performance that will make the dance great and make you famous.

You choose a piece of music that thrills you every time you hear it and ask your teacher to go to work on it. The music is slow and full of surprising changes in tempo. And what does your tap and ballet training contribute to this number? The answer is, "Not enough." Modern technique is the thing and you are lucky enough to find a teacher of the modern dance who knows body mechanics and helps you to make strong movements without the usual grotesque posture faults so frequently seen in a fair dance team.

"Work, work, work!" But how you love it!

At last your classical number pleases an agent with good contacts, and you are given a spot in a smart night-club with a good salary and the world looks brighter than it has for a long time. But at the same time you are faced with the realization that your study has just begun and if you are to climb above the people who just make their bread and butter with dancing and want to rank with the few top-notch teams, you will study all the departments of the dance. That includes research into past as well as present forms and the dances of all nations as well as those of your native land.

You will want to create your own routines which showmanship, lifts and throws will benefit, but if you want to keep on the top you will be stimulating yourself with music study and appreciation of art and sculpture and fine literature. Each day that you live in this new life will be more fantastic than you were ever capable of imagining in those days when you sat in night-clubs watching others who you now realize were only average dancers and whom you have already surpassed in salary and artistic standing.

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To the right:

1. *Alice Norris, tap dancer pupil of the* LOU ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.* 2. *Ruth Consuella, professional pupil of the* CORTISSOZ SCHOOL OF DANCE, *Philadelphia, Pa.* 3. *Viola Lanning, professional pupil of* ELEANOR A. SHUPE, *Warren, Ohio. Viola is Drum Majorette at Warren G. Harding Hi School and has won many prizes for her clever acrobatic and Baton specialties.* 4. *May Ann Legg, Joan Smith, Nancy Lou Moss, Lora Lou Morton, Mary Louise Stives, Carolyn Chew, Harriet Record, Rosalie Woods, Betty Jean Stines, Annette DeLar, Florence Voegtle, Peggy Foster, Lavrabell Russell, Barbara Ann Bell, Estelle Coakerly, Francis Watson, Sally Street, Lillie Mae Martin, Jean Davis, Sammie Lou Chase, Jane Kenamer and Marian Fountain, students of the* HATLEY SCHOOL OF DANCE, *Joplin, Mo.* 5. *Barbara Stein, ballet and tap student of* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y.*

Below:

1. *Gloria Stenzler, student of the* HOWELL'S DANCE SCHOOL, *Brooklyn, N. Y.* 2. *Flor Roy, working night spots, pupil of* MILDRED DREWS, *Richmond Hill, N. Y.* 3. *Alice Marie Cheatham, student of the* SCHRADER STUDIOS, *Charleston, W. Va.* 4. *Mary Jo Weikerth, Jo Ann Barth, Beverly Rollins, Maxeen MacGregor, Mary Murray, Nancy Steele, and Bette Jean Rogers, senior ballet class of the* DOROTHY WEIKERTH SCHOOL OF DANCING, *Houston, Tex.* 5. *Patricia Paris, student of* JACK CAVAN, *Hammond, Ind.*

VIA THE GRAPEVINE

(*Continued from page* 19)

VAN GRONA and his charming wife, Leni Bouvier are holding the guests entranced at the Rainbow Room, New York. This couple has done a great deal for the dance world with their original ideas. They have taken the stereotyped poses out of modern and thrown them to the winds.

●

THE EXQUISITE Spanish ballerina, Dorina Del Sol, is at the intimate El Chico. In reality this youthful artist is an American girl but she has captivated the warmth and fire of the expressive latin.

●

CLEVELAND, OHIO, was very impressed with the breath-taking dancing of Dawn and Darrow who appeared in several spots. The team makes a pleasing presence with their contrasting appearance—Dawn's fair curls and Darrow's sleek black hair. They are looking forward to return engagements in this midwest city where they have enjoyed the hospitality of many citizens.

●

GARRON AND BENNETT were clever when they moved bag and baggage to make their headquarters in Chicago. These youngsters have been almost continuously busy since they migrated there two years ago. They met when Edith Bennett, a little girl with pig-tails, and Garron, a small boy in his first long trousers, attended the same dancing school in their home town, Hartford, Conn.

●

CONGA GROUPS are still popular, in fact, many ballroom exhibition couples have found these cooperative troups a savior in

(*Continued on page* 39)

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DANCE EVENTS REVIEWED

(*Continued from page* 17)

and Lubov Roudenko and the beautiful tho sometimes gaudy costumes and scenery by Natalie Gontcharova.

Second viewing of *Capriccio Espagnol* made me marvel at its remarkable construction more than thrill to its movement. It is rhythmic and wonderfully well balanced choreographically. Yet it is really just another Spanish Ballet.

Andre Eglevsky was outstanding in *Spectre*. His dancing is notably free from effort or jerkiness, moving easily and with great technical strength from one enchainement to another. As a matter of fact he is well suited to this role as his work is almost too cloyingly soft for general purposes. (Further reviews on Ballet Russe, including two new works, will be in the June issue.)

•

LA MERI, *St. James Theatre, March* 31.

La Meri's absorbingly interesting program of *Dances of Many Lands* is obviously the result of an amazing and awe inspiring amount of study and research. She begins with the Hindu dance, showing both its archaic and modern forms, and then proceeds to demonstrate how some of the dances of Japan, Java, Burma, etc., are direct derivations from it, even linking, as side branches, dances of Spain, Arabia, Hawaii and the Philippines. All are presented in absolutely authentic form and costume, to accompaniments specially recorded in the places of origin. All of which is highly informative as well as extremely fascinating. To further complete the educational aspect La Meri is an innovator in the concert field in utilizing the waits between dances with detailed verbal descriptions and explanation of meaning of *mudras*, etc., which proved of tremendous aid in understanding, rendering the dances even more enjoyable. The unprogrammed charming lady-announcer was very informal in manner and added to the general enjoyment even when she became delightfully mixed up in her words at times.

The saying "Jack of all trades, master of none" fails to apply to La Meri for she seems to have mastered all the various styles she presents. She is an outstanding artist of skill and unusual intelligence with a friendly personality that is very ingratiating. Her colorful costumes are alone worth seeing.

•

DORIS HUMPHREY, CHARLES WEIDMAN & CO., *Dance Theatre, Y.M.H.A., March* 31.

This program was as a whole one of the best this celebrated duo has ever presented. A revised version of *The Shakers* proved to be a grippingly executed number of simple but striking dance patterns, tremendous force, and something definite to say. Fashioned about the odd belief of the Shakers "that sin was something tangible . . . that could be shaken out of the body," it is excellent material for the dance and especially for the modern dance. Miss Humphrey was one of the first to introduce the spoken word into the dance and it was used here with telling effect.

Charles Weidman's new *On My Mother's Side* is a sort of danced autobiography. He has deftly arranged a set of family portraits taken from his own forbears in Nebraska, a most original and novel idea and a perfect vehicle for him.

Each of the seven characters are introduced by a chorus speaking amusing prose-poetry, written especially for this dance, as was the music, so that the construction was perfect in its outer form. Some of the meaning of the very good dance action remained a mystery but it was all done with Mr. Weidman's incomparable showmanship. It began with a great Grandfather Walcott and came down to Sonny (Mr. Weidman himself) and his love of dancing, and even included a delightful and precious Aunt Jessie. I think Mr. Weidman could have done even more with it—surely he must have a wealth of other interesting forbears. Also it could be speeded up a bit here and there in the running order.

The main production was their highly successful *Race of Life*, the interpretation into movement of James Thurber's droll and strange drawings of every day characters in mad situations. I still think it is a trifle long. The usually exquisite Miss Humphrey is really marvelous as a Thurber Woman, lumpy and gallumping around. Mr. Weidman, too, is perfect as a Child. It is not only their characterizations which are so good but their conception of dance movement suggested by the drawings. The Thurber feeling is carried consistently right thru. In fact Mr. Thurber might get some ideas and inspiration from Miss Humphrey and Mr. Weidman and their splendid assisting dancers: Jose Limon, Beatrice Seckler, Lee Sherman, Eva Desca, and Harriette Anne Gray!

Square Dances completed the program. All the choreography, except Mr. Weidman's solo, was by Miss Humprhey—and very good too.

•

ANA MARIA, *Guild Theatre, March* 10.

The program of Spanish dances which served to introduce Ana Maria to New York was warmly received by a large audience.

Her manner was gracious and her dances indicated definite training but she lacks the natural grace we have reason to expect of a Spanish dancer. It may be that her extreme youth (publicized as twenty) will prove a strong weapon toward overcoming that handicap.

Her execution of heel work was splendid and the many intricate steps she performed in her *Farruca Flamenco* and *Zapateado de Cadiz* (the latter billed as a zapateado but was actually more of a Tango) ranked her with the best of Flamenco dancers to appear here.

The costumes although striking seemed more suitable to cabaret as were most of her numbers.

She was assisted by the Mexican dancer José Fernandez who appeared twice on the program. His personality is pleasant but he seems to have a very limited choreographic vocabulary. This was especially apparent in his castanet solo.

Others who ably assisted Ana Maria were: Carmen Delfin, pianist, Raymond Sachse, pianist, Rey de la Torre, classical guitarist and M. Tirado Flamenco, guitarist.

V. B.

•

CALIFORNIA

By **Dorathi Bock Pierre**

JUANITA PIEDRA, *Ambassador Hotel Theatre, Feb.* 11.

Juanita Piedra, an extremely attractive young woman was presented in a concert of Spanish dances by Mathilde Ernestine, assisted by Robert Ziegler, pianist-commentator.

Miss Piedra had seemingly sat at the feet of the master and learned her lessons well, for she danced each number or group of authentic Spanish dances with meticulous

nicety and painfully studied care. So intent was she upon the dance itself, that she completely lost the spirit.

Her costumes were attractive; her footwork, the handling of her body and the playing of her castanets were all very nice, but the spark which puts life into all these passive perfections was missing. Whether this is the fault of youth and inexperience or a personality lack, only future concerts will tell.

Dr. Ziegler, protege of the Queen of Holland, played several of his own compositions and made a flustered and naive commentator.

MARTHA GRAHAM AND DANCE GROUP, *Philharmonic Auditorium, Feb. 29.*

Martha Graham and her dance group were the third attraction on the Merle Armitage dance series this year.

Miss Graham has steadily increased her stature as an artist through her pioneering and perseverance, and now that she has put aside the role of prophet is becoming more nearly the ideal American dancer.

She opened her program with a new solo, *Columbiad,* with music by Louis Horst. Programmed as an American Ode to Freedom, it left many in the audience with a feeling of frustration and a growing distaste for modern dance. The entire number seemed confused, jumbled and unimportant.

Greatest interest this year centered in her new number *Every Soul is a Circus.* It is a satire, but not the howling farcical satire most commonly attempted. It is subtle, frought with the soul-searing agony of these poor humans who are "But the helpless pieces of the Game He plays . . . hither and thither moves and checks and slays, and one by one back in the Closet lays."

The second half of the program was opened with the ever popular *Frontier* which has become a classic in her repertoire.

American Document: "I do not remember, but my blood remembers. My heart remembers," and any American seeing this stirring documentary dance must be deeply moved for . . . our blood does remember . . . Under any standard this is a great and moving piece of art.

Houseley Stevens, Jr. was very good as the commentator, but the group work seemed a little ragged. Outstanding is the Primitive Episode danced by Miss Graham and Eric Hawkins, and the After Piece . . . "I am one man. I am one million men," danced by Mr. Hawkins, Jane Dudley, Sophie Maslow and Frieda Flier.

Music for *Every Soul is a Circus* is by Paul Nordoff, and *American Document* by Ray Green. Louis Horst, musical director of the company contributed his usual excellent accompaniment.

JOOSS BALLET, *Philharmonic Auditorium, March 4 and 5.*

Presented locally by L. E. Behymer, the Jooss Ballet, made internationally famous by *The Green Table,* has proved through successive seasons that their fame does not rest upon that one ballet, only that it was a starting point from which they have continued to grow, increasing in technical ability and factual, significant movement and form.

At no time since they created the *Green Table* has it seemed so filled with the implications of historical record as at the present moment. Our daily newspaper headlines are making every point a living testimonial of the truth of this finest of propaganda ballets.

The Jooss Ballet consists of several components which make it an outstanding dance company, but the thing that makes it unique lies in the approach to subject material. They are not pantomimists in the strict sense of the word, yet they tell a story so completely that even the uninitiated can follow easily every word of the unspoken story.

The more literal and literary the subject the better their presentation and performance, for their weakest numbers are those which are more nearly abstract dance.

This year they presented two new ballets. *Chronica,* sometimes spoken of as a sequel to *Green Table,* recounts a tale of Renaissance Italy wherein a "dictator" rules the people with a harsh and unyielding hand. This ballet too, becomes strong propaganda, a preachment against totalitarian rule of any variety.

A Spring Tale is truly romantic, a fairy story come to life, in which princess, fairies, witches, forest people and a testy Queen who carried her scepter and mace even to bed become real. The bedroom scene with the beautiful sleeping princess and her retinue was especially charming.

The company is uniformly excellent and has a polish only possible after having worked together for several years. Rudolf Pesht, Ernest Uthoff, Elsa Kahl, Rolf Alexander, Noelle de Mosa, Hans Zullig, Ulla Soederbaum, Eva Leckstroem and the rest of this splendid company as well as the fine accompaniment of Mr. F. A. Cohen, the company's composer-accompanist; all deserve special mention.

BALLET ON ICE

(*Continued from page 21*)

done by the Junior Club, which was based on a ballet Mme. Serova had used previously on the stage. The children represented an old fashioned bouquet of flowers surrounded by a white paper frill and tied up, as such bouquets are, with bows of blue ribbon. "Much to my delight," Mme. Serova says, "it proved twice as effective on ice. As each group of flowers left the bouquet they were followed with a spotlight corresponding, in color, to their costumes, and looking down on it the effect was really charming."

Other numbers which she staged were *On a Dutch Canal* which opened as a still life picture of old Holland; *A Mexican Fiesta* with over a hundred skaters, and *Columbine's Courtship* in which at the end of the ballet the Moon with Columbine and Pierrot was raised forty feet in the air as silver ribbons cascaded down and were drawn over the ice by a bevy of Pierrettes. This is the first time that any skaters have gone up in the air during an Ice Carnival in Madison Square Garden.

Mme. Serova does not use any design painted under the ice. She believes that white ice, that is the floor of the rink sprayed with white paint and then the ice frozen over, is the perfect background for it can be colored with lights to obtain any effect desired. If colored paints are used one ballet may show up well while another will clash with the background. This year a battery of the finest spotlights obtainable made it possible to achieve almost any effect—a sharp contrast to the pioneering days when there was little to work with. The cues were given to the twenty spotlight operators by telephone, a task that fell to the lot of Jack Dayton, who so ably assisted Mme. Serova.

As skating rinks and skating "bowls" are being built in almost every community throughout the country, the producion of ice ballets becomes more and more a new facet of the equipments today's dance director must have.

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TRENDS IN EDUCATION

(*Continued from page 23*)

of techniques and rhythms from simple to difficult. Dance studies to music for Saroyan sketches closed their program. Then followed college groups from Wellesley, under Charlotte McEwan; Pembroke, under Flora Hopkins; Bouve-Boston and Sargent directed by Pauline Chellis. The work shown by these groups was on a higher level than the preceding groups and presented a quite professional program. Especially interesting were the dances presented by Wellesley College on aspects of American living, a studio group taught by Miss Chellis and made up of representatives from Bouve, Sargent, Vassar, Boston University and Wisconsin. This was to show what may ultimately be the result of dance training throughout the school life. As a product, we have a beautifully poised, well-proportioned and serious minded individual who understands the problems before her in both teaching and performance and tackles both intelligently and with success. The girls of this group could meet any professional standards. They presented three dances—*Dance of Greeting, Theme and Variations* of Handel, and *Country Jig*. These were well-knit compositions and were excellently performed.

Speakers followed the dance program to sum up the work shown. The first, Miss Hermine Sauthoff, of New York University, discussed the dance in the high school program. The high-lights of her talk follow: *"The danger at this level is in making dance too easy rather than too hard. The student must not be given the impression that this program is merely for fun. Yet the teacher must avoid too much formalism by using the concert artist's technique for school classes. Their material must be assimilated and used in a way that is applicable to the needs of the group. All kinds of music should be used including pre-classic, folk and jazz forms in a degree that keeps pupil interest. Impress through teaching that dancing is fun though study important to make it so. At this age work should in large part be social . . . dances should be made in groups to keep it so . . . "*

Dorothy Rutherford of the Boston YWCA spoke on the place of dance in the YWCA program. She said: " . . . *The Y members want exercise through modern dance . . . they want too, to belong to a group and gain grace of movement and strength through this medium. Not dance itself, but the individual is the important factor to be considered. The industrial group is a challenging one. These girls find satisfaction in dance . . . the girl who is inarticulate and shy may develop into a dynamic person in both this group and in society. Dance ideology has a definite correlation to desires of Y directors for this emergence of the individual. The Y does not aim to turn out dancers but to build strength and to develop the whole personality.*"

Dance in the college program was discussed by Miss Charlotte McEwan of Wellesley College. Her talk centered mostly on the integrated aspects of dance to the other art forms in the college activity. The tastes of the student lend to the attraction to creative problems and, with an interplay of these creative arts, great things may indeed emerge.

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On Friday, March 29, demonstrations were given by elementary and junior high school groups. School children led by Cecilia Cox of Providence; Bernice Taylor, Framingham; Lois Decker of Bridgewater, Mass., and Louise Kingman, also of Framingham, presented programs which were both amusing and interesting. There were simple techniques as running, skipping, sliding, etc., and singing games and play dance stories. The groups were made up of both boys and girls and it was obvious that the boys were enjoying themselves as much as were the girls. The children seemed completely unaware of the large audience watching them and reacted to their teacher as though they were in a classroom. It may seem rather foolish to make such an observation at this time but I could think of nothing other than the fact that I was desperately thankful that in America children are dancing; for on the other side of the ocean, they are wearing gas masks. If for no other reason, this activity is worthwhile in American education so that children may be free in spirit.

Ruth Evans, of Springfield, Mass., spoke on primary school programming. She commented on the demonstrations of the past two days and was greatly impressed by the excellence of performance and by the type of dance and music used. The music was indeed simple—not that generally classified as "modern" music, but the kind with which children are familiar. The movement had less distortion than previously seen. Programming for the primary grades is still mostly experimental. It includes the combination of accepted forms with free child patterns. The method's success depends largely on the teacher's personality and incidentally on her educational background.

Lois Decker went on record as saying that the 4-6 grades were at present the blind spot in dance education although there is a very definite need for rhythmic education at that age. She feels that the greatest problem is that of training for the boys. In conclusion, it was made clear that it was unwise to introduce social dancing at this level.

Dr. Rogers of Boston University gave the concluding address as a summation. He feels that dance is ideally suited to the modern educational technique in general. A review of history shows that dance was not only the first of the arts but also of the pedagogies. Dance of the right sort by a modern teacher will give the student all-round strength and poise, grace and character. He recommends the universal teaching of dance for health, culture and efficiency of national life.

Election of dance section officers followed and Miss Charlotte McEwan of Wellesley is to be the chairman-elect for 1940-41.

Greek Games at Barnard College

The freshman and sophomore classes at Barnard College will compete in the Greek Games Contest on Saturday, April 13, in New York City. The games are a reproduction of an ancient Greek festival demonstrating sports and dance in honor of the gods. They have been held annually since their inception thirty-eight years ago, and this year the students will dedicate the festival to Prometheus, benefactor of mankind, and Pandora, sent by Zeus to revenge the gods.

The contest between the two classes will be judged by outside authorities, Barnard alumnae and members of the faculty. Among the first group are: John Erskine, music judge; Miss Margaret Fishback, lyric judge; Miss Gisela Richter, costume judge; the Misses Doris Humphreys and Bessie Schoenberg, judges of dance, and the Misses Louise Cobb and Ruth Abernathy, who will judge the athletics.

VIA THE GRAPEVINE

(*Continued from page* 34)

days when procuring engagements is difficult. Lola and Andre were recently in Montreal, Canada, supervising and managing their own Conga act.

•

LA MARTINIQUE shows are stopped every time by the exotic Rosita Ortega who joined the review upon her arrival from a successful South American concert tour.

•

PANCHO, the male member of Pancho and Dolorese, has been approached by the motion picture star, Mae Murray to dance with her. If the proposition materializes, he will go to California with the actress to assist her in various ballroom steps in a picture.

•

ROSELEAN AND SEVILLE are in their ninth week at the Ambassador Hotel's Trianon Room. With the warm weather coming on, Gene will soon be commuting to Long Island to oversee his road club, Casa Seville.

•

THE CONGA in New York lost the rumba pair, Cesar and Rosita, through the unfortunate accident which sprained the boy's spine.

•

IT IS RUMORED that Charlottle Claire, toe soloist, may accept a Broadway musical contract in late Spring. This California Miss deserves such an opportunity for her never tiring hours of practise and boundless ambition.

•

FOR THE FIRST TIME in the history of the club El Morocco, New York, there is now a floor show. The management could not have chosen a more fitting team than Tony and Renee De Marco, the apex of the exhibition profession for this particular innovation.

•

JUANITA RIOS, a former Floridian teacher, is assuming the social ballroom department of the Galo studios. Miss Rios' hubby is quite an electrical expert with the National Broadcasting Corporation. At present, he is on call for a flying trip to Florida to broadcast the eclipse maneuvers.

•

CHARLES BRETT, of Brett and Young, is now the 3rd Vice-President of the Boston Local of the American Guild of Variety Artists. At last, dance teams will have a voice in the organization by one of actual experience who can represent them and present their problems for discussion.

•

THOSE GLOBE-TROTTERS (they have been in practically every European country within the last two years), Freddy and Betty Roberts reached these shores on March 31, coming direct from their last foreign assignment which was four and a half months at the Casino Atlantico, Rio de Janiero, Brazil. Strange story how the Roberts received the offer to fulfill engagements across the Atlantic. They were dancing exhibition ballroom at the Cafe de la Paix in the St. Moritz Hotel, New York, one evening, when an agent requested photographs after asking them if they would consider a London appearance. Freddy humored the booker not taking him seriously. Time passed and months later found the team in Havana, Cuba. While at dinner one night, a telegram came inquiring if they could sail for England within a week.

•

THE PRETTY BLOND NADINE, of Gerardo and Nadine, is in a hospital, so ill that she has had blood transfusions the past week. Many, many teams wish her a speedy recovery.

•

THE FRENCH MONTE CARLO, New York, has rounded out its entertainment with the ballroom dancers, The Artinis. Consuelo Artini was a member of the Radio City Music Hall Corps de Ballet when she met her partner who is now her husband.

DANSEUR

(*Continued from page* 24)

posite her were the mirrored walls. At one end of the studio were soot-filled windows of metal such as one sees in cheap factories. The other end harbored the partitioned dressing rooms and the private office of the inimitable Oukrainsky and Pavley. Two bulky and immovable pillars obstructed the center of the dance floor. They were not, as their decorations might imply, moved in as relics of Ancient Greece or Rome, but merely supports for the floors above. Much of the skill in executing a difficult series of dance steps we acquired through dodging these pillars. That they were solid and of good hard iron, most of the students can testify. In collisions with them, the pillars invariably emerged victorious.

At the first opportunity I presented myself to Oukrainsky.

(*Continued next month*)

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BACKSTAGE ENCHANTMENT

(*Continued from page* 15)

The Regisseur General, Jean Yazvinsky, gave last instructions to a group of lovely maidens with jet black hair who pirouetted nervously and respectfully before him.

The whole scene was a blinding flash of warm color in my eyes, and then suddenly, it was no more. I found myself in a wing hearing a faint rustling sound, then a gentle murmur and scattered applause. Bright light stole gradually towards the back-drop. Music rushed forward louder and louder. The curtain was up and Act 1 of *Coppelia,* danced by the Ballet Russe de Monte Carlo, was on.

Seen from the wings the action in the ballet comes in sharp, breath-taking spurts of technique and splashes of color. I saw the sides of faces, and formations that wove in and out with a pattern designed to be seen only from the front.

Every wing was filled to bursting with members of the ballet. No one wandered around backstage or sat on props. As if mesmerized they peeked over each other's shoulders to watch the Ballerina's every *pointé* and *boureé*. During the spirited group dances there were half audible shouts from the dancers out there in the lights, and soft exclamations of approval in Russian and French from the wings.

Then, suddenly, the Czardas was over for a moment and back-stage was filled to overflowing with color and excitement.

"Where's my wig?" shouted a tall boy in yellow tights.

"Henry," came a frantic voice, "You'll have to use a safety pin on the back of these pants."

A young dancer was led, limping, towards the dressing room.

"Too bad," the friends sympathized and the hurt one answered bravely back in French.

"You never danced that better," said Roland Guerard to Grantzeva.

A big clock was being wheeled towards the stage. A slim dancer in white perched upon one side and crossed herself as the mechanisim was rolled mysteriously out towards the audience.

"Sometimes," exclaimed the curtain man, "they get temperamental and it's every man for himself. I run and hide in the booth here. It's no place for an Irishman."

"I'd like a closer view," I ventured.

"Certainly," the man chuckled. "If it's closer you want I'll take you down under the stage and you can look out at the dancers from the Opera prompter's box."

I could hardly wait while we went down a narrow stairway that led underneath the Opera House.

"There are corridors here the Hunchback of Notre Dame would like," grinned my guide. "I get lost myself sometimes."

In a forest of iron girders were three elevators used to transport the sets and people in the various Operas. There was the electrician's booth with a huge board netted with winking lights. And next to the booth was the prompter's chair and above the chair was a round hole.

"Go on, sit up there a spell," prodded the stage hand.

"Won't they get after me?" I asked.

"Not if Massine doesn't catch you," he said.

Cautiously I climbed to the chair and poked up with my head. My eyes widened as light and dancing feet burst upon me. It was a scary sensation to have my eyes just above floor level and watch, at such close range, the flair and change of expressions in the various faces of the dancers. Strauss's music, from the baton of Efrem Kurtz, came tumbling behind me and seemed to be lifting the twinkling ballet shoes. Belle and beau of *Le Beau Danube* waltzed gaily by. Stage makeup leaped out in the light and every pantomimic gesture had a full, precise meaning. It was so easy to see that Massine's company were dancing with their hearts as well as their heads and well trained bodies.

The music behind me seemed to swell in Waltz time. My heart beat furiously, my jaw dropped in wonder. Here was the tradition of ballet literally, *thrown in my face.* Then, suddenly I realized that Massine couldn't possibly miss me with my head stuck right out in the center of the stage. I ducked down and got away from there.

In the wings Massine's shoulders were square as he waited his cue to enter in *Le Beau Danube.* He took a mouthful of water and spit it out. His dark eyes shifted constantly towards the dancers. He beat time with his hands and then began to stride boldly up and down, catching the character of the Hussar he was to portray. A burst of Strauss sent him to the wing. He stood poised and there was a feeling about him that when he was ready to step out his feet were not going to touch the ground.

Light moved to color the edge of the wing and suddenly Massine was caught in the round whiteness of it and taken away, out into that electric pulsating current of combined flawless technique and sincerity that flows between the audience and himself.

There is the understanding that here, in these back stage shadows, agile minds are always moving at a fever pitch to catch, create and present the romance, tradition and artistry of the ballet. And that they have succeeded is written when the bright light from the foot stirs among the flashing bodies and earnest faces of the Ballet Russe de Monte Carlo.

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